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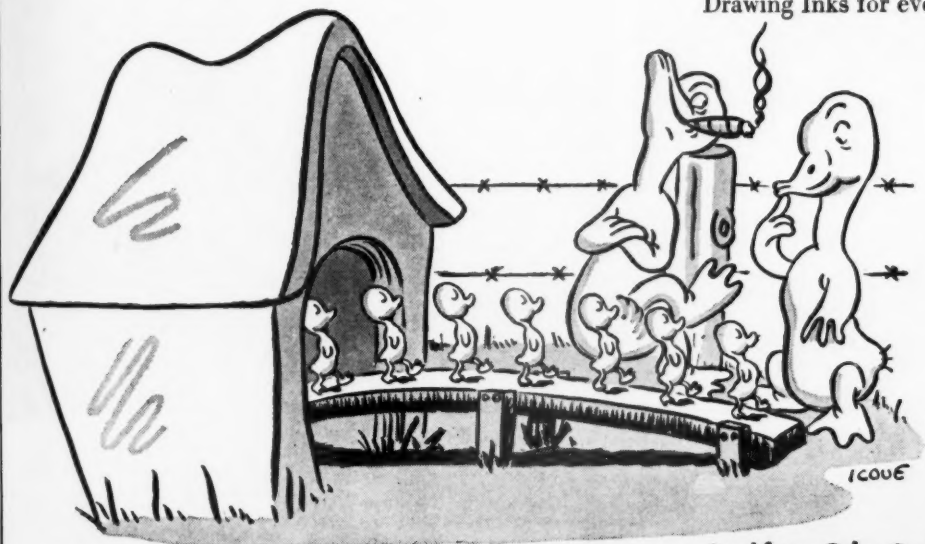


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Notes and Footnotes



Festive Abandon and How!

The Museum of Modern Art Bulletin of Feb. 1944 reports the purchase of Paul Burlin's *Fallen Angel* (oil 13 x 16 1/8) reproduced above. "Paul Burlin," quotes the bulletin, "is often described as a painter's painter, yet the rich chromatics and festive abandon of *Fallen Angel* are readily enjoyable by the layman."

Art in Sweden

The other day we talked with Rodger Simons, a Herald Tribune reporter who has just returned from a long assignment in Stockholm, Sweden. He told us an amazing story of art in this neutral country. It seems the sale of pictures by contemporary Swedish artists is so active and the prices are so high, Mr. Simons feels most American artists would have reasonable excuse for envy.

All this makes us wonder how long it will take Americans to regard buying pictures in the same direct and enthusiastic fashion as we have the movies, automobiles and good music?

Could Be

What is the difference between a fine artist and a commercial artist? "Well," says Sarcasticles, "the commercial artist paints what he doesn't want but someone else does want; the fine artist produces just what he wants but nobody else wants."

A Query from a Reader

It is reported that "A London artist has painted an odd miniature that can be seen only through reflection. Executed on a canvas about two feet square, the work is a jumble of form and color in the shape of a crescent. But when it is flat on a table and a shining silver pillar, four inches high, is

placed upon it, all the formless mass is reflected on the pillar as a perfect locket-size portrait of King George V."

One of our subscribers states that when he was a youngster he was shown a similar painting done in oils on a square ebony board. The reflection on a highly polished cylinder, standing upright, gave a wonderful likeness (the latter, the owner's statement) of "Bonnie Prince Charlie." It was claimed that it was used as an identification passport by messengers in the employ of the Prince.

This subscriber asks, "Can you give me any idea of the method used in making such a painting?" We don't know the answer. Do you? If so, we'll gladly print it in this department.

Correction

In the May issue we made a regrettable error in the date of Edna Reindel's first one-man show. It was at the Macbeth Galleries in New York in 1934—instead of in 1943 as was stated on page 33.

Honoré Daumier Dies

On Feb. 11, 1879, Honoré Daumier died. There was no money for a funeral so the State buried the body at a cost of 12 francs. Some of the newspaper commentators thought this too much. Not a handful of people in France considered him a competent painter.

He Paints Fear of the Dark

"I tried to re-create such moods as fear of the dark, the feelings of flowers before a storm, and even to visualize the songs of insects and other sounds"—Charles Burchfield, quoted in the announcement of an exhibition of his paintings at Albright Galleries in Buffalo. Burchfield was our feature artist in May 1942.

Notes and Footnotes

Salute to Douglas!

We should have liked to print in this issue an interesting story sent us by Florence Anakin of the Douglas Aircraft Company. But it has arrived just as we are going to press and we have only this space left. In brief, it describes the contribution to the war of nationally known artists, now members of the Poster and Display Department at Douglas. The role played by their posters can scarcely be exaggerated. "Using posters instead of bullets," writes Miss Anakin, "they take deadly aim at the many production hazards and all the little gremlins that attempt to slow up work on the assembly line." Military and Government acknowledge that Douglas posters are leaders in the field of such production illustration throughout the country. The Editors greet the Douglas boys and girls, many of whom are subscribers to AMERICAN ARTIST.

Corot Breaks His Collection

After his fiftieth birthday Corot first sold one of his pictures. "Up to this time," he complained, "I have had a complete collection of Corots, and now, alas, it has been broken."

Which Reminds Us

Of Harrison Cady. Said he to an acquaintance at the Salmagundi Club in New York, "There is a collector who takes every canvas I produce." (Cady is a prolific painter, as well as creator of syndicated Peter Rabbit.) "Yes," further, "Harrison Cady has a complete collection of my work to date."

Luncheon for Levinson

Recently our Editorial staff gave a little luncheon party for Master Sgt. Irving Levinson who, as compositor in the printing shop where AMERICAN ARTIST was first printed, helped ease the growing pains of the newborn publication. Sgt. Levinson is now in the U. S. on an important mission connected with his duties as Technical Supervisor of *Stars and Stripes*, the Army newspaper that he helped establish in North Africa in the early days of occupation. This remarkable publication, which is issued in daily and weekly editions, is now circulated from Algiers, Casablanca, Oran, Bizerta, Tunis, Palermo and Naples. As soon as Hitler moves out, *Stars and Stripes* moves in, takes over the best native print shop and makes daily delivery of this astonishingly well edited, illustrated (hats off to artists Bill Mauldin, Edward Weber, Gregory Duncan and Stanley Meltzoff) and printed paper to the boys way up in the front

lines. Levinson did all the mechanical work in the production of the first edition of *Stars and Stripes* in Africa. Capt. Robert Neville, Executive Editor, wrote all the copy. Col. Egbert White was—and still is—Publications Officer. Now Levinson sets up and supervises every added printing shop and travels by plane from place to place.

Bellowsana

W. T. Benda, creator of the famed Benda masks and onetime popular illustrator, dropped into our editorial offices recently. Ruminating on incidents in the early days of his own career, he talked of Bellows, Glackens, Rockwell Kent, Walter Biggs, and others among the subsequently famous, who were his classmates in the old Chase School. That was about 1905—Robert Henri was painting instructor. Bellows before entering Henri's class, had been studying illustration and, upon presenting himself to the master, rather proudly exhibited a portfolio of drawings rendered in a pen technique borrowed from Gibson and Christy. These evoked Henri's unbridled contempt—bad tasting medicine but a powerful remedy! It cured Bellows. Within two years he was developing his brilliant style, his work was shown in important exhibitions, commissions came his way, and he was on the high road to a successful career. "Those two years," says Benda, "spanned a period of the miraculous unfolding of a rare genius. It was a thrilling experience for all who witnessed it."

Artists All

A survey of the cosmetics industry reveals that American women use enough lipstick annually to paint 46,000 barns.

Give It Away!

A recent issue of *Time* reports that one of England's most successful artists—Sir Frank Brangwyn—has recently been giving his art to friends and admirers. It was estimated the value of these gifts represents more than a half million dollars.

Brangwyn, whose work is known in every corner of the globe, says he would rather have the pleasure of giving his work to friends than to have it paved over by the public in a salesroom. Our readers will be interested to know that, over the years, Brangwyn admitted separately, four American artists to his studio as working assistants—exerting an influence over them that contributed to their artistic success. These artists are: Paul Honoré, John J. A. Murphy, Dean Cornwell, and Peter Helck.



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It's a far cry from some of the simple grade school work in cut paper, with which we are all familiar, to a professional three-dimensional caricature like that of Edward G. Robinson, above, by Jack Eisner, but the medium and the basic principle are much the same in both. Papers are needed — white, black and colored—and something sharp to cut them with. Sometimes that means scissors, but for many purposes, especially where fine detail is involved, nothing but the X-ACTO will do. Eisner often uses it, as do many other professionals.

Eisner's coloring of this subject, incidentally, was quite striking. It was done with the airbrush.



This advertisement is an adaptation of a page in **TWELVE TECHNICS** (right), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.



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BULLETIN BOARD

Please send notices to Eve Brian, Bulletin Board Editor, 330 W. 42nd Street, New York 18.

WHERE TO SHOW

COLUMBUS, OHIO. Ohio Galleries, Nov. '44-June '45. Ohio Watercolor Society, 20th Annual Traveling Circuit Exhibit. For Ohio-born artists or residents. Mediums: watercolor & tempera. Fee: \$3 (membership included). Jury. Honorable Mentions. Entry cards & works due Oct. 10. Mrs. Robert M. Gatrell, 1492 Perry St., Columbus, O.

DENVER, COLO., Denver Art Museum, July 5-Aug. 27. 50th Ann. Exhibit. For all artists. Mediums: painting, sculpture, drawing, lithography, etching and woodblock not previously shown at Denver Annual. No fee. Jury. Prizes: \$500. Entry cards and works due June 17. Rose M. Blount, Museum Sec'y, 463 City & County Bldg., Denver, Colo.

GLOUCESTER, MASS., North Shore Galleries, July 2-Sept. 10. 22nd Ann., North Shore Art Assn. For all artists. Mediums: Oil, Watercolor, black & white, sculpture. Jury. Prizes: \$150. Entry cards & works due June 16. Mrs. L. Edmund Klotz, Ledge Road, E. Gloucester, Mass.

LOWELL, MASS., Whistler's Birthplace. Year Round Exhibition. Open to professional artists. All mediums. Fee \$1.50. Single picture any time. Exhibits last 2 mos. John G. Wolcott, Pres., 236 Fairmount St., Lowell, Mass.

NEWPORT, R. I., Art Association, July 1-23. 23rd Annual, Art Association of Newport. For living American artists. Mediums: oil, small sculpture, watercolor, pastel, drawing, prints. Entry cards due June 10, works, June 17. Art Association of Newport, 76 Bellevue Ave., Newport, R. I.

NEW YORK, N. Y. Tomorrow's Masterpieces Inc., has opened permanent exhibitions at R. H. Macy in New York & 25 department stores throughout the country. Artists' works accepted will be offered for sale. For all residents of the U. S. Artists in metropolitan area may present 2 or 3 specimens: out of town artists send photographs. Mediums: oil & watercolor. Pictures must be framed not to exceed 30 x 36. Mr. Lloyd L. Rollins, Tomorrow's Masterpieces, Inc., 18 E. 38th St., New York 16, N. Y.

ROCKPORT, MASS., Rockport Art Ass'n Galleries, July 1-31 and Aug. 5-Sept. 11. 24th Ann. Exhibit in 2 parts. For all. All mediums. No fee. Jury. Prizes: \$150. Entry cards and works due June 21 for Part I; July 26 for Part II. Vincent Gerbino, Sec'y, Rockport, Mass.

SANTA BARBARA, CAL., Santa Barbara Museum of Art, Sept. 1-30. Nat'l Competitive Painting Exhibition sponsored by Museum and the News-Press. For all U. S. artists. All mediums. No fee. Jury. Prizes: \$400. Write for entry cards before June 15. Entries due Aug. 1-15 Santa Barbara Museum of Art, Santa Barbara, Cal.

SANTA FE, N. M., Museum of New Mexico, Aug. 1-Sept. 15. 31st Ann., Painters & Sculptors of Southwest. For all artists in N. M. All mediums. Entry cards due July 15; works July 20. Hester Jones, Museum of N. M., Santa Fe, N. M.

SARANAC LAKE, N. Y., Town Hall, Aug., 4-19. 10th Annual Exhibition, Saranac Lake Art League. For all artists. Mediums: oil, watercolor, pastel, black and white and sculpture. For complete information address P.O. Box 533, Saranac Lake, N. Y.

SCHOLARSHIPS & AWARDS

ATLANTA: HIGH MUSEUM SCHOOL OF ART: Two scholarships, \$225 each, to one boy and one girl, '44 high school graduates in southeastern states. Two original works must be submitted in any drawing or painting medium. Entry blanks on request. High Museum School of Art, 1262 Peachtree St., N.E., Atlanta, Ga.

NEW YORK UNIVERSITY: The Institute of Fine Arts offers 1 fellowship of \$1,000 and 1 of \$500 for one year's study. A limited number of tuition scholarships also available. Open to students holding B.A. degree. Awards made on basis of scholarship, financial condition, proposed plan of study. Applications due Sept. 1. Awards made Sept. 15. Prof. Walter W. S. Cook, Institute of Fine Arts, New York University, 17 E. 80th St., New York 21, N. Y.

SCHOLARSHIPS & AWARDS

GUGGENHEIM MEMORIAL FOUNDATION, NEW YORK: Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 years of age. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York 17, N. Y.

PORTLAND, MAINE: SCHOOL OF FINE AND APPLIED ART: One year's free tuition in the regular Art Course will be awarded through competition. For seniors in the high schools of Maine. Examples of work must be submitted by June 30. School of Fine and Applied Art, 97 Spring St., Portland, Maine.

SYRACUSE UNIVERSITY: The College of Fine Arts announces the following scholarships to be granted by competition on July 15: Art, one \$400 and four \$200 scholarships; Architecture, one \$400 and four \$200 scholarships. Entries due July 6. Applications due before June 30. Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, N. Y.

THE AMERICAN UNIVERSITY, WASHINGTON: Two \$360 and three \$180 four-year scholarships in creative painting in career program leading to B.A. degree and certificate in Art Education. Course given at Phillips Memorial Gallery Art School under direction of C. Law Watkins. Graduate work leads to M.A. degree. Art treasures of Washington utilized in program. For details and illustrated catalog: Pres. Paul F. Douglass, The American University, Washington 6, D. C.

NEW YORK: CENTRAL PARK SCHOOL OF ART: Twelve half-scholarships through competition to high school graduates: 3 each in Commercial Art, Fashion Illustration, Story Illustration & Fine Arts. Those competing must bring samples of their work to the school on May 27th, 9 A.M. to noon; out of town students mail samples, with return postage, up to June 24. Arthur Black, Dir., 58 W. 57th St., New York 19, N. Y.

OHIO UNIVERSITY, ATHENS: The College of Fine Arts offers a limited number of Graduate Teaching Assistantships to qualified students holding Baccalaureate degree with major in art from an accredited college or university. Provides \$500 without exemption from tuition. Applicants send official transcript of undergraduate credits, photograph & references to Dean Earl C. Seigrist, College of Fine Arts, Athens, O.

MARBLEHEAD, MASS., King Hooper Mansion, June 15-25. 1st Annual Scholarship Competition Exhibition. For student artists registered in any school. All mediums. Jury. (If works are transported by express, \$3 fee for handling.) Awards: 2 Scholarships, Florence W. Cannon's School of Art, Out Door Painting for season July 1-Sept. 1, 1944. Works and entry cards due June 7. Marblehead Art Assn. King Hooper Mansion, Marblehead, Mass.

UNIVERSITY OF ILLINOIS: Lydia E. Parker Bales Scholarships in Fine Arts provides scholarships in varying amounts for students, undergraduates and graduates in Art, Architecture, Architectural Engineering, and Landscape Architecture, who show promise in their field; who have superior academic records; and who cannot attend the University without financial aid. Grants good for 1 yr.; may be renewed. Applications should be filed with the Dean, College of Fine and Applied Arts, 110 Architecture Bldg., Urbana, Ill.

EXHIBITION NOTICES

We do not publish July and August issues, but the September number of **AMERICAN ARTIST** will be ready for distribution August 15th. We invite the cooperation of art societies and art schools in helping us to keep our Bulletin Board up to date with information for artists who wish to participate in competitive exhibitions and contests. Our closing date for the September issue is July 25, 1944. Please address your notices as directed at the head of this page.

AMERICAN ARTIST

A WATSON-GUPTILL PUBLICATION

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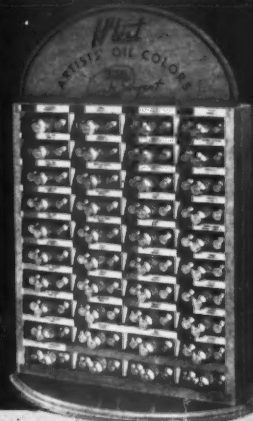
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Photography by Colten

John Gannam

INTERVIEWED BY ERNEST W. WATSON

An Indianapolis blacksmith was John Gannam's first art hero. This swarthy "primitive" dipped brushes into cans of ordinary house paint and, stroke by stroke on the surface of a wood panel, created the image of a clipper ship under full sail. In the spell of this miracle the ten-year-old lad went home and tried to reproduce the smithy's masterpiece. The seed had been planted.

Frederic Remington was the instigator of his next artistic sensation. A small group of Remington illustrations exhibited in the window of a bookshop became John's art gallery. He hurried to the window every day after

school as long as the pictures remained there. After supper he attempted to copy from memory the scenes that particularly fascinated him.

When John was fourteen his father died. The boy, forced to become breadwinner, left school and went to work at such tasks as could be found for willing but unskilled hands. There was little time or thought for drawing, though, as Gannam puts it, he was always "nursing the urge." An urge that occasionally got him into trouble, as it did at Chicago's famous Blackstone Hotel where he was employed for a few months. One day he discovered the menus. They were

printed upon such fine paper! A surface as inviting for one's pencil as could be imagined. So it was that original Gannams managed occasionally to bob up in the dining room, a circumstance that did not brighten John's already tarnished reputation with the management.

After his debacle at the Blackstone, he spent four years at such varied occupations as running errands, operating elevators and working in machine shops, until at eighteen he found himself on a path that he vaguely felt he was destined to follow: he was working in an engraving shop. Here, he was only a messenger boy but he was in the presence of art, and by hanging around nights he could learn much about lettering, drawing and the way artists work.

This engraving shop job was more a matter of chance than intention, for

John Gannam, in his studio, surveys a comprehensive sketch for a recent illustration in "Good Housekeeping." Strips of film from his Super Ikonta B camera hang on the door jamb. The lay figure patiently awaits the next pose. Empty coffee cups bear witness to the artist's insistence upon a clean cup for each fresh drink—of which there may be half a dozen at one sitting.



John Gannam chooses a comfortable chair, in his well-appointed living room, for the reading of a manuscript. As he reads he makes rough sketches, on his tracing pad, of picture possibilities in the story.

until then John's artistic yearnings were quite inarticulate; they had not crystallized into any purpose. Even now, he sensed direction rather than plan. At any rate he was on his way. After a year or so in this shop and a few months in an illustration studio, still in the capacity of messenger, he secured employment in a fashion studio. By this time he was beginning to envision some sort of art career, although he could not even hope for a formal art education.

To be sure, he had once been in art school. While working at the Blackstone Hotel he had enrolled for a part-time course at the Chicago Academy of Fine Arts. This was of short duration. There was not enough energy left for study after his long working hours; and at the end of two weeks he was obliged to quit, never again to darken the door of any art school.

But now he took his education into his own hands. He pursued it fanatically. He charted his own course and carried it out with the meager means at his command. His was not a program likely to be applauded by art school directors, but its ultimate success would seem to demonstrate that school curriculum is far less important than student purpose.

John knew he had to learn how to draw the figure. Lacking art school models he discovered one in an antique shop: a bronze nude that had been given a heavy coat of thick green paint, a patina that added nothing to its virtue as a figure model. But he

thought this would serve. And serve it did: he declares he made literally thousands of drawings of that dingy nude, the only model he had until years later when he hired living models for the execution of commissioned work. Photographs from the fashion studio files also served as models; and, as for examples of art work, he was surrounded by the drawings of illustrators employed at the studio. These he analyzed and copied whenever he got the chance. Soon he acquired sufficient skill to be trusted with rendering the hands and feet of fashion drawings.

After leaving this job Gannam set himself up as a free lance, executing commissions for \$10 or \$12, with a weekly take of around \$30. That was spectacular success! But before long he was getting \$60 a week at Grauman's. He continued to devote every spare hour of his time to drawing, emulating the work of top-flight artists with whom he rubbed elbows in this big Chicago studio. He recalls that he became able to make quite impressive samples, but that when he attempted commissioned work his skill seemed to desert him.

In 1926 he packed up his beautiful samples and took them to Detroit to the studios of Gray, Garfield & Ladriere, where a friend had advised him to demand \$200 a week. "You know," said Gannam, recalling this incident, "that was one of the hardest things I ever tried to do. It's not easy to say '\$200' when you're not used to it. But I managed to do it. The chilly silence

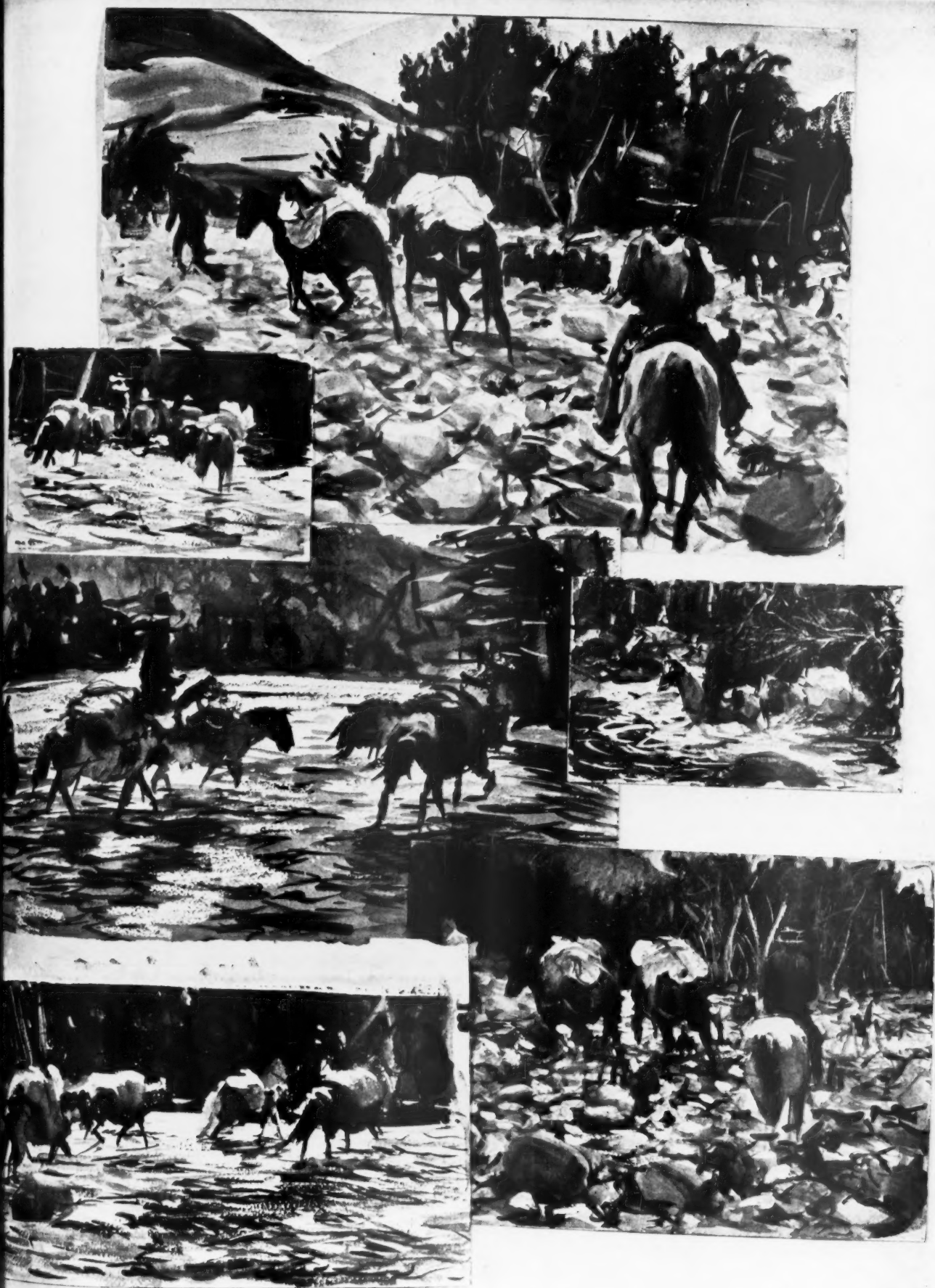
that ensued confirmed my fears. I could hardly keep from gathering up my samples and attempting escape before the arrival of the police. But things were not as bad as they appeared. I was offered \$135 to start, with the promise of the higher figure a bit later.

"Having got the job," continued Gannam, "my next anxiety was to hold it. But a miracle happened. Yes, it really was amazing the way my facility blossomed out in this Detroit workshop. Every drawing I touched came out beautifully. All my desperate struggles appeared suddenly to have come to an end."

Gannam spent four years in Detroit. All his work was in black and white, principally in drybrush. But on his own time he kept practicing in color, experimenting with various mediums and techniques. When he came to New York in 1930 he was prepared for anything, and found a ready market awaiting him in the advertising agencies.

But he had his eye on the magazines too, and as soon as he could prepare sample illustrations he called on that much beloved art director of *Woman's Home Companion*, Henry Quinan. Since then Gannam has illustrated for all the magazines and his pictures are usually reproduced in color. At present he is seen in *Good Housekeeping*, *Cosmopolitan* and *Ladies' Home Journal*. He continues to devote a portion of his time to advertising.

Two years ago he spent six spring and summer months in Canaan, Connecticut, his only real vacation in the past five years. He brought back 100 pounds of watercolors and pastels—not exhibition pieces, not a single picture has found its way into a frame. Unmatted, they are jammed into cabinets or thrown into a studio closet. They constitute an amazing record of intensive nature study. A few, very few, are meticulously rendered landscapes; most of them are rapid sketches of effects: a girl in yellow sweater against the leaden sky of an approaching storm; a naked boy standing in a sunlit pool; meadows, hills and roads seen under all conditions of light and atmosphere; waters of the Housatonic River tumbling over its stony bed—



A few of the many watercolor sketches made by Gannam merely as studies of a theme that interested him; not for an illustration or even a finished picture. The largest of these originals is about 12x18 inches. They demonstrate an almost fanatical pursuit of an idea, once it has obsessed him.

there must be fifty of these. Seeking the source of color not explained by reflections of sky and foliage, John waded out in the river, in hip boots, to ascertain the color of the hidden rocks. One day he worked from misty dawn till dark doing innumerable color studies of his white house. He followed the sun around, sketching the structure from every direction and in the varying aspects of light throughout the day.

Light—that's what fascinates Gannam; light, color, values. He talks about values more than anything else, declaring that "in watercolor, values practically do the trick."

Gannam seldom paints on location. This may be due in part to timidity; he says he would have to pack up his sketching traps and flee if someone should happen to come along. But the more significant reason is that painting from memory is, for him, more rewarding. "How," he asks, "can a painter's brush keep up with nature's fleeting effects? I get the impression, try to fix it in my mind, then go home and record it. Word descriptions," he says, "have, for me, a tremendous power for fixing a visual impression. I've found that written notes, jotted down in the small notebook I always carry, are more valuable than an attempt to paint an effect that would be different five minutes after the first brush stroke." If a companion is along, John likes to describe the effect for him, otherwise he may talk to himself about it. He believes that observation is more searching when it is *acting for the memory* than when used for immediate transcription.

He often returns to his subject again and again, checking his sketches against further observation. It is not unusual for him to paint an elusive effect many times until he feels he has captured it. He is always after broad, if subtle, effects rather than detail: tries to reduce things to their simplest possible expression.

I have dwelt at some length upon Gannam's "vacation" because what he did in those six months demonstrates the way he keeps his finger on nature's pulse, and gives more than a hint of his approach to illustration problems. It helps to account for the vitality of his work. John is not satisfied with standardized statements, repeating them again and again, no matter how pleasing these might be. He tries to invigorate his work with the kind of surprises that nature uses to clothe the

most ordinary objects with unexpected beauty.

That kind of study is, of course, not confined to the days of a rare vacation. Back in town, research continues. The only difference is in subject matter. City streets and their activity take the place of hills and meadows. Columbus Circle in a dense fog; buildings looming against a moonlit sky; a spectacular fire—sunlight cutting through dense clouds of smoke, and the red splash of fire engines: such are the objects of his study. Sometimes a certain effect of light or color becomes an obsession that is nursed for long periods, until finally understood and mastered. Gannam worried four years about the rendering of a brilliantly illuminated theatre marquee on a rainy night. Finally, after much trial and error, he mastered the problem, then brushed it aside to make room for yet another obsession.

In present-day illustration the artist is usually handed a definite layout for his drawing, along with the manuscript. "It is our usual practice," says the art director of one of our biggest mass magazines,* "not to have illustrators make their own layouts. From experience we have learned that when they do we get either too much variety (in the design of the magazine as a whole) or too little. It is always our practice, however, to permit changes where illustrators have ideas for improvements. Often, when he begins to pose his models, an illustrator will get a much better layout conception than ours."

The illustrator, it would seem, gets a lot more fun out of the assignment—therefore puts more into it—when he is permitted to serve as creator rather than filler-in of someone else's conception. Looked at as a cold business proposition, an illustrator has much to gain from this modern procedure of magazine makeup: he is handed his assignment half done, and need not worry about suiting art director and editor when he follows their blueprint for his picture. Gannam, however, is one who insists upon *creating* his illustrations, and the art directors for whom he works have the intelligence to want him to do so.

Thus, at the outset, we find John engrossed in his manuscripts, a pad and pencil handy for notations of illustrative possibilities. Then comes the graphic struggle with countless pencil and brush sketches. First ideas are as likely as later ones to be the best, but he won't be satisfied until he has worked all around the problem. He

says he spends far more time in preparatory study and gets more fun out of it than in the execution of the finished painting.

When he has a satisfactory rough, and it has been approved by the publication, he summons models, poses and photographs them in the action of his composition. When it comes to the final painting, he is likely to dress his lay figure in the costumes worn by the models.

His pictures invariably are executed in transparent watercolor with whatever opaque painting may be necessary for the delineation of detail. Although he has painted in oil, he greatly prefers watercolor and believes he has barely tapped its possibilities.

Gannam employs the camera in his illustration work, as do all but a few of the older men who grimly resist this *sine qua non* of modern illustration—a reminder that the education of the modern illustrator has been complicated by the addition of this new tool to his bag of tricks. "It took me almost as long to acquire camera skill as to master my brush," says Gannam.

The camera has indeed created a new set of working conditions. It has revolutionized the modeling profession; few models, at least the best of them, will consent to pose hour on hour while an artist paints at his easel. And their prices would make such a performance impractical. Grade A models demand as high as \$25 an hour; Triple X come even higher; the average, around \$10. On the credit side of this situation is the availability of the finest types of both men and women attracted by a very pleasant and lucrative profession.

If the camera has had a generally baneful consequence upon illustration—many say so—John Gannam's accomplishment suggests that the fault lies more with artists than with their new tool which, like all tools, should be evaluated by its performance in the hands of a creator. Gannam doesn't let the camera do his *thinking* for him. If he discarded it entirely we would observe no change, either for better or for worse, in his illustrations.

Gannam is in no sense analytical; he works intuitively—and pays the price, for, as he says, he "is always in a stew." He objects, however, to being called "temperamental," in view of the popular connotations "cantankerous," "petulant," with particular reference to the traditional cussedness of screen and opera stars. But Webster

* See "From Layout to Printed Page," AMERICAN ARTIST for June 1942.



This is one of the few Gannam watercolors that have found their way into frames. The original is about 14x20 inches.

defines temperament as, "The characteristic of an individual which is revealed in his proneness to certain feelings, moods and desires, and which may depend upon the glandular and chemical characteristics of his constitution." My investigations have not gone far enough to authorize me to comment upon either glandular or chemical factors but Johnny, as he is known to his intimates, certainly is "prone to certain feelings, moods and desires." He has to whip himself up to his creative best—says his urge comes in waves—and then when the spell is on him he is upset by even the slightest interruption. He dare not venture from his studio, fearing that the creative mood might be sidetracked, perhaps through the chance meeting of an acquaintance who would start him thinking about politics or the war. This fear has actually led him to dodge friends on the street. "And," he confides, "a five o'clock date will spoil the entire day for me. I keep thinking about it, am uneasy in mind. It's a sort of threat hanging

over me. To interrupt my work for a whole day would be absolutely fatal. I'd have to begin all over again." He says there are times when he scarcely leaves his studio for two weeks. During such periods he has meals cooked and delivered by the maid service in the building. Although he is conscious of no organic disorder, he predicts that his death will come through heart failure when the telephone rings on a closing date.

Gannam's studio apartment is on 67th Street, just off Central Park West, in a section that probably houses more artists than any other area of comparable extent in New York. Callers are ushered into his large, beautifully furnished living room which often serves as a setting for his illustrations.

The studio, a smaller room, faces the north. It is a pretty messy place when an illustration is a-borning. Sketches, sprinkled with cigarette butts and ashes, litter the floor and paint-cabinets; soiled coffee cups mingle with

paints and brushes. (Gannam is fastidious when it comes to coffee. If he consumes six cups of the beverage during an afternoon—he brews his own on a small gas stove—there will be that many cups to wash in the evening.) A sizeable foyer, between living room and studio, is large enough comfortably to accommodate cameras, lights and lay figure. Off the foyer are a well-equipped dark-room, a bedroom and bathroom. In the corner of his bedroom stands an expensive "Exercycle," acquired three years ago in a burst of physical culture enthusiasm. He got on it just once and, to use his own words, "There the damn thing sits rusting its insides out." The only exercise he takes is an occasional walk in Central Park.

Gannam is a bit on the heavy side, for his height; his weight is 160 pounds and he is 5 ft. 6 in. tall. He has a swarthy complexion and ever so little dark brown hair. He is a great favorite of the boys and invariably adds to the merriment of any company.

Norman Kent

MAKES A WOODCUT PORTRAIT

The Xylographic portrait had its beginning in Europe during the sixteenth century with the activity of Dürer, Cranach and Holbein, who, in the practice of their time, turned their blocks over to the professional woodcutters to cut. In the 1890's with the re-birth of the *creative* woodcut and wood engraving, in which the artist was both designer and engraver, the woodcut portrait began a new and more personal career.

Mention must be made of the Swiss, Felix Vallotton; the Bohemian, Emil Orlik; and the Englishman, William Nicholson, who established a high standard of accomplishment just before the beginning of the twentieth century. In America, we can point with pride to the woodcut portraits of Bertrand Zadig, Rudolph Ruzicka, John J. A. Murphy, and others. American interest in the creative woodcut, in general, dates from about 1910.

The informal woodcut portrait which we reproduce was made in the following steps. First, the drawing was made from life with a 3-B Wolff's carbon pencil on lightweight paper. This drawing—one of several made of the subject—was completed in about twenty minutes. At the time of making it, I had no plan of translating it into a woodcut. My purpose was to attempt to record the arresting pattern of light and shade that fell on the face, disclosing the lines and other evidences of character I found there. I felt I could better accomplish this by a number of rapid sketches rather than by working for a longer period on one drawing. Generally speaking, I find this spontaneous fashion of drawing more successful as a basis for woodcut portraits than a more methodical method.

Three years later, I came across this study in a portfolio and decided to make a woodcut rendering of it. Usually, I make several studies in brush drawing on tracing paper laid over the original, but, in this case, having decided to follow the vignette form indicated in my original sketch—I turned it *face* down on a smooth block of plankwise pearwood and, after thumb-tacking it carefully in position, I burnished the back of the paper. This process of burnishing transferred the original drawing (in reverse position) to my block, perfectly. The carbon transfers easily, requiring less



Original pearwood block, 7 $\frac{7}{8}$ x 6 inches

pressure in burnishing than graphite, and has the added advantage of *taking* the India ink without difficulty.

This step of committing the drawing to a definite form by inking in the pattern requires *anticipating* the final effect of the woodcut itself. Only experience can tell the artist just how definite this "inking-in" should be. To follow the carbon lines, which are grays rather than blacks, too slavishly would result in a lifeless effect. On the other hand, care must be taken in this very *creative* step of interpreting the carbon drawing in ink, not to lose the subtle indications which make the character—and life-likeness—in the final print. In this step, I try to *re-create* the image in a brush drawing on the block, and find it helpful to hold the block in front of a mirror during the process so that I can compare its effect with my original drawing, which I keep at my side for constant reference.

With the brush drawing on the block completed, the cutting begins. I use a razor blade and three gouges—two U-shaped and one V-shaped—which I buy set in graver handles. The initial cutting of the lines of this block was largely done with the razor blade, however, instead of the traditional woodcutter's knife, as I find the blade easier for me to manipulate. While the gouges could have been used for the cutting, greater control can be secured by a knife or razor blade (I use the Gem style single-edge blade).

After the edges of all the line pattern have been isolated from the background, the V- and U-shaped gouges are used to remove the balance of the *white* areas in the design.

At this point, and before the background beyond the contour of the head was cut away, a trial proof was pulled from the block (see reproduction). This showed me exactly the state of my portrait in print form and

Final proof made from block opposite (about one-half actual size)



Original drawing from life, $7\frac{7}{8} \times 6$ inches, of Armand Wargny, noted French painter

revealed the relief areas (black patterns) where more and very careful cutting needed to be done. Experience has taught me to cut the first areas on the generous or broad side, leaving enough wood standing along the edges so that refinements can be made *after* the first or trial proof (see illustration). When this reducing and refining process was completed, I had the large background spaces (out to the edges of the block) mechanically removed by a power-driven router and the block was ready for the final printing. In fact, the block was photographed at this point. The ink from the trial proof was allowed to dry on the block to better exhibit its relief in a photograph. We also had it photographed at a slight angle to show the relief lines clearly.

The printing of the final print was done on a small Poco proof press commonly used by printers to proof their type set-ups. I ink my block with a regular printer's roller (brayer), taking care to roll out on the ink slab a thin and evenly distributed film of ink before transferring it to the relief surface of my wood block. Though any soft paper can be made to print, I use a long fibered, all-rag paper with a smooth, wove surface, introduced to me by Miss Clare Leighton, the English wood engraver.

The paper is carefully placed on the inked block, soft newsprint packing is laid over it, and then the combination is brought under the pressure of the steel drum as the crank of the press causes the traveling bed of the press to pass under it. (Printing can be done successfully without a press, simply by using a burnisher (or baren) and rubbing the back of the printing paper until a perfect print has been obtained.)

When the packing is lifted off, the print is carefully stripped from the block, and then—the artist knows whether all his labors have been successful or not. If he is satisfied with his woodcut, he can go on printing as

many proofs as he chooses, knowing that each one is an original work of art. Of course, this is also true of all of the printmaking processes—where blocks, plates and stones have been cut, engraved, etched or drawn on, to create *matrices*, from which original prints can be taken.

N.K.

Reproduction of trial proof (half size) made before background was routed away





Lieutenant Mitchell Jamieson

*paints
amphibious
warfare*

Among the war paintings by top-flight American artists those by Lieutenant (j.g.) Mitchell Jamieson are noteworthy. Many of his pictures succeed in going considerably beyond mere pictorial reporting; judged by esthetic standards they deserve high praise.

None of us, far from the battlefronts, can be more than faintly aware of the tremendous difficulties under which war paintings are produced. These include not only working conditions but the necessity of making such pictures accurately illustrative. Artists in the war must deliver to their government paintings that will serve first of all as historical documents. Art quality may be sacrificed—as it is more often than not—but never veracity. The war artist encounters yet another hurdle, a formidable one: even if he does achieve an esthetic master-stroke the compelling interest of subject matter is likely to smother its intrinsic art qualities. Jamieson's paintings, of necessity, sometimes rest content with illustrative purpose; often they reveal outstanding creative power, always they exhibit the skill of an accomplished technician.

Mitchell Jamieson was born in Kensington, Maryland, October 27, 1915. He attended the Abbott School of Fine and Commercial Arts in Washington, D. C., and night classes at Corcoran School of Art. He painted in the Virgin Islands and in Key West on the Treasury Art Projects program, and made illustrations for an article on the Southern Pacific Railroad for *Fortune*. He has painted murals for U. S. Post Offices at Upper Marlboro and Laurel, Maryland, and at Willard, Ohio; also the Marian Anderson mural for the Interior Department.

Upon the outbreak of the war, Jamieson was selected to paint a series of pictures depicting defense activities

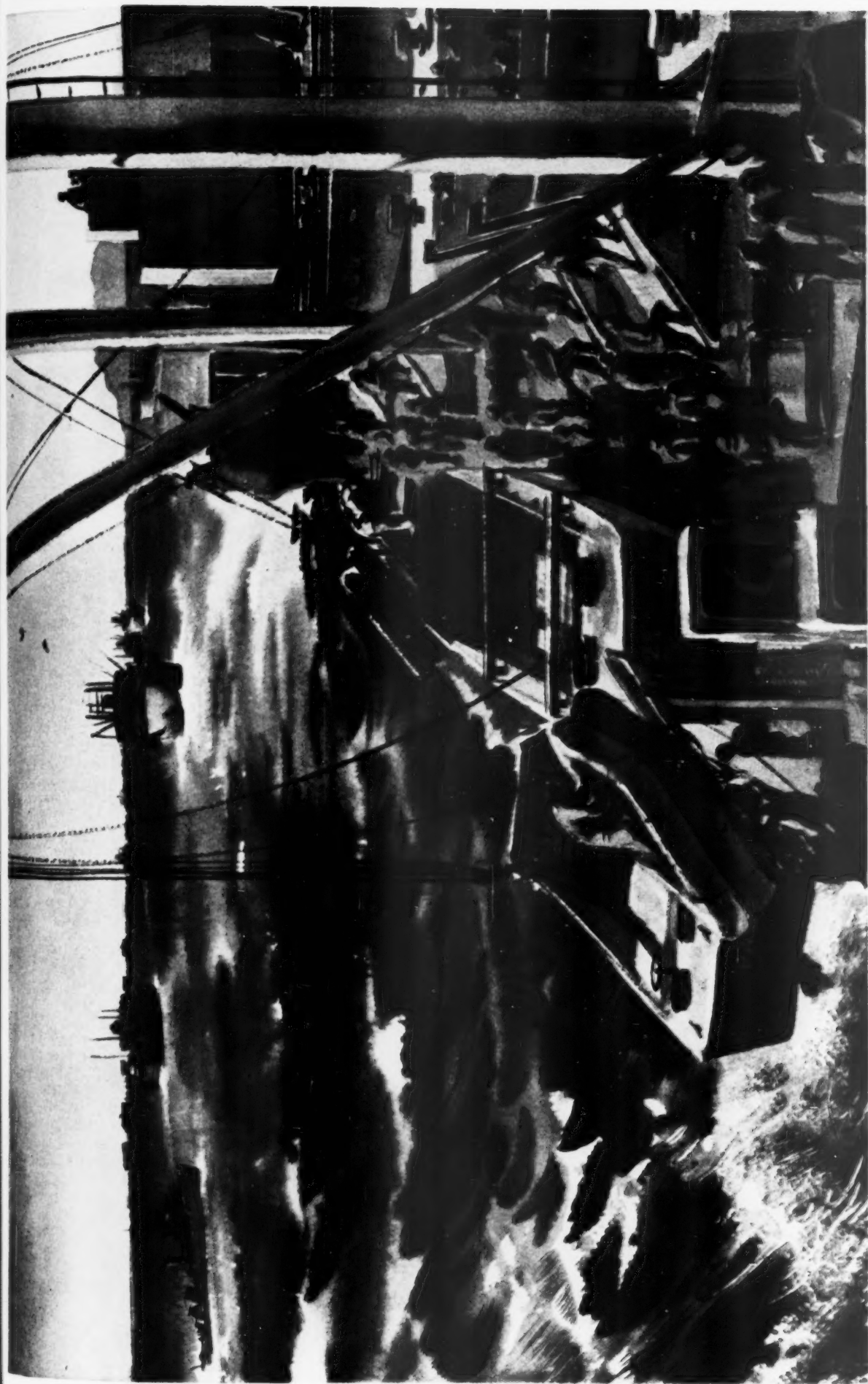
at the Glenn L. Martin Aviation Plant, near Baltimore, for a program set up for the purpose of public information and as a historical record of America's conversion to war status.

He has been awarded numerous prizes for his work, such as his entry, *Suicide*, in the competition for journalistic drawings by the newspaper *P.M.*, exhibited at the Museum of Modern Art in New York. His work is represented at the Phillips Memorial Gallery, The White House collection and many other places.

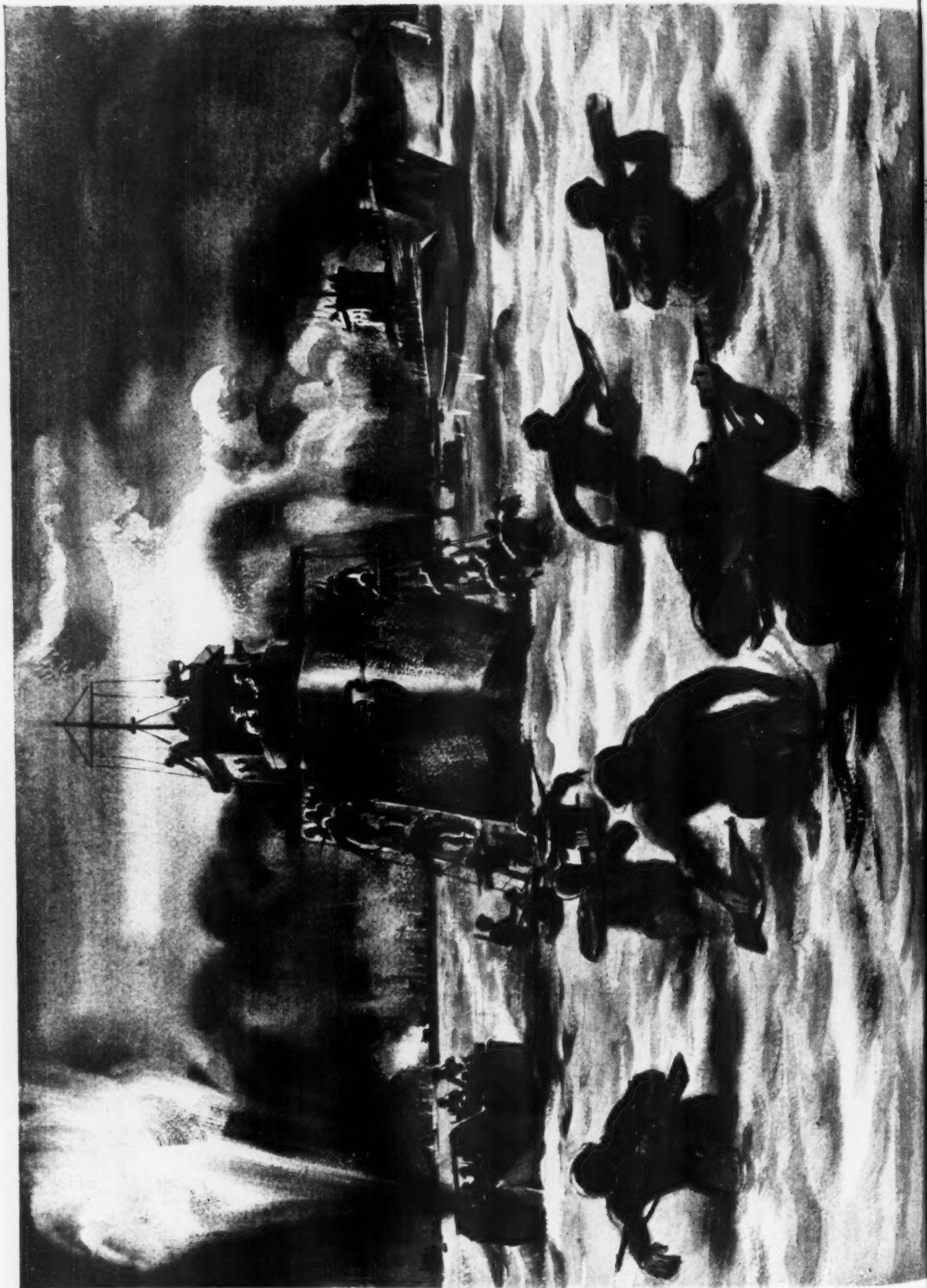
In August 1942 Jamieson was commissioned an Ensign in the U. S. Naval Reserve, and attended Indoctrination School at Newport, R. I. Before boarding a convoy for Africa, he made sketches of various phases of the Amphibious training program, the results of which he was destined to see take practical form in the invasion of Sicily. He also painted a notable group of watercolors on embarkation in its many phases, and en route to North Africa depicted life aboard a convoyed ship. A group of these paintings were published in color in *Life*.

In North Africa he depicted the impact of military occupation upon that area from the active harbor at Oran to the ruins of Tunis and Bizerte. When the invasion of Sicily took place, he was with the first wave of ships that landed on enemy territory; and he has made dramatic pictures of that stirring experience: men dashing into the surf in a hail of bullets, ships bombed nearby, men and tanks being unloaded while bombs drop all around—vivid and dramatic pictures of this notable action in which he took part.

Through the courtesy of Abbott Laboratories we are reproducing a few of these paintings by Lt. Jamieson.



DEBARKATION DRILL—Watercolor by Lt. Mitchell Jamieson. Looking forward on a transport as the troops practice taking their positions in the landing boats. Part of the invasion fleet is seen ahead with their barrage balloons trailing above.



ASSAULT WAIFE, SALERNO—Troops coming ashore through the surf at Salerno from an L.C.I. under machine gun and shell fire. Another L.C.I. is coming in at right, and beyond her an L.S.T. has been set

ASSAULT ON ATES, SALERNO—Troops coming ashore through the surf at Salerno from an L.C.I. under machine gun and shell fire from German positions back of the beaches. Another L.C.I. is coming in at right, and beyond her an L.S.T. has been set afire by a shell from an enemy 88. One of our cruisers has come in fairly close and is blasting away at the enemy, whose positions are relayed by naval spotter up ahead with its advance troops. On the left an L.C.V.P. heads into the beach from one of the transports further out and a close miss from an 88.



SUNDAY MORNING AT SEA—Drawing by Lt. Mitchell Jamieson. Catholic Mass is held on the gun deck, following Protestant services, on a fine sunny morning while the ship steams along in its convoy station.



BIVOUAC, DAWN—Field after field of dusty, gray-green olive trees afford natural camouflage for the Yanks advancing on Messina along the coast. Brief hours of sleep alongside their vehicles are snatched in these sheltering groves before the troops plunge once more into the heat and dust and weariness of the advance.

Lieutenant Mitchell Jamieson

The reproductions of Lieutenant Jamieson's pictures are shown here through the courtesy and cooperation of the Navy Department and Abbott Laboratories of Chicago. This big pharmaceutical house has been responsible for the extensive production and dissemination of war paintings by American artists.



*ATTACK ON SICILY—Watercolor by Lt. Mitchell Jamieson.
L.S.T.'s (landing ship, tank) discharge men in amphibious trucks (ducks) and other equipment as a beachhead is established by our forces in Sicily.*

embroidery

★ AS A FINE ART ★

Georgiana Brown Harbeson explored the possibilities of embroidery as a fine art, upon graduation from the Pennsylvania Academy of Fine Arts, where she had made a special study of mural painting. She coined the term "needlepainting" to connote the painter's creative approach, rather than the more limited outlook of mere craftsmanship.

One has but to see her *Crucifixion*—considered, by many, her masterpiece—to concede that Mrs. Harbeson is more than an accomplished craftsman. She is a master craftsman, to be sure—no minor distinction that—but she is first of all an artist. Strands of colored wool happen to be her medium; oil paint, fresco or stained glass doubtless might have been equally plastic in her hands had she chosen any one of them.

Mrs. Harbeson's forte, however, is in the decorative field, and embroidery appears to be the ideal medium for the exploitation of her special talent. She has lifted this craft out of the Victorian antimacassar doldrums, and has employed it as a distinctly modern technique applicable in spirit and in function to contemporary demands. Her needle competes with the artist's brush in a great variety of applications. In the purely esthetic direction there are such productions as the Galli-Curci portrait and the *Crucifixion*, already referred to, as well as needle pictures that often serve as overmantles.

Mrs. Harbeson has designed many patterns in needlework for women's magazines, embroidered cover designs, and executed commercial jobs of many kinds, all

with her needle. She has designed costumes and settings for five ballets produced on Broadway.

Not long ago Mrs. Harbeson was one of several illustrators commissioned to do portrait studies for the display of the new fall line of a New York millinery house. These were to show how the hats enhanced the beauty of American women. She was the only artist to employ embroidery; others worked in the conventional mediums.

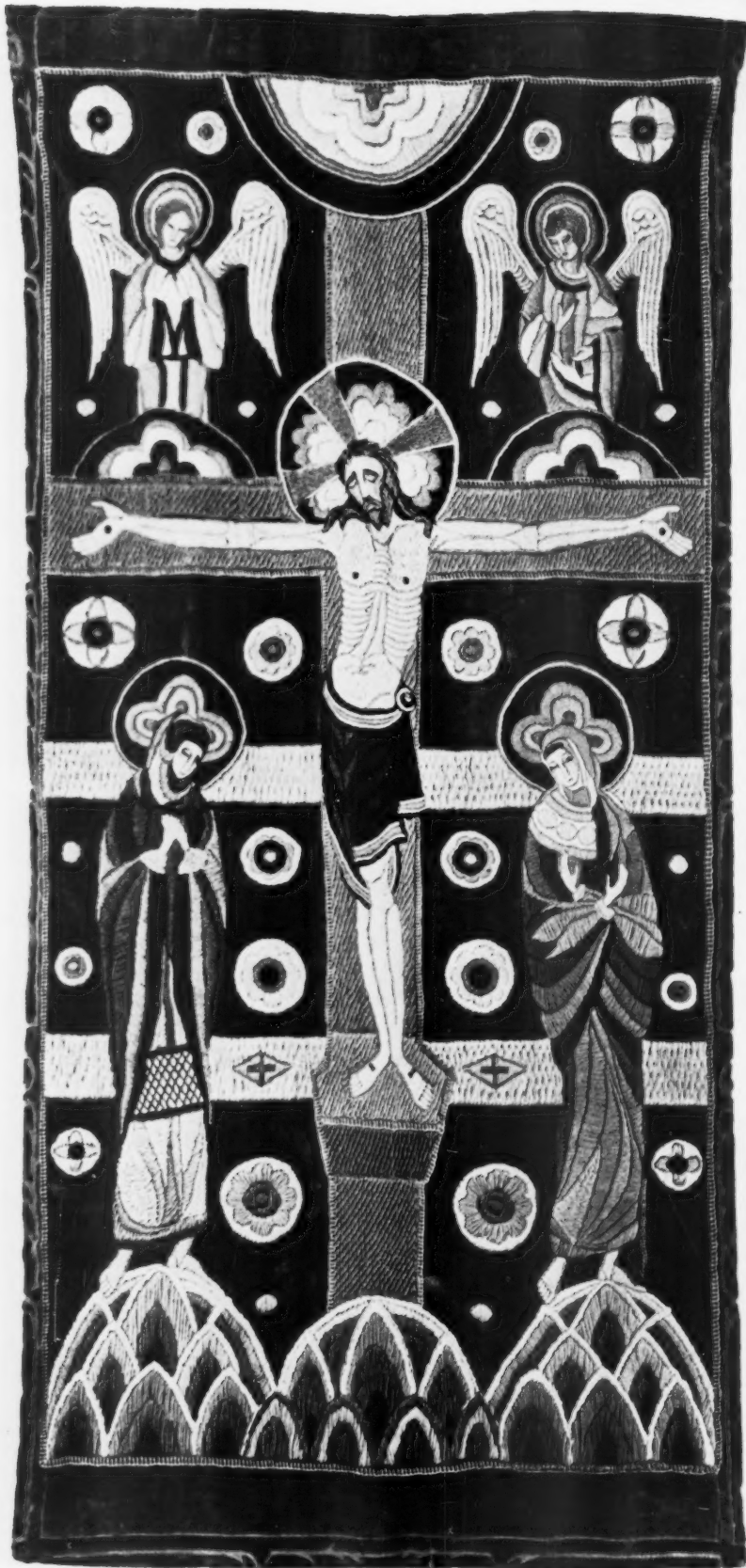
In the industrial field, an entirely new line of American needlepoint, the first to be produced in this country, was designed and supervised by her. In executing the sample models in needlepoint sixty patterns had to be worked in six months. Very few American women in the factories knew how to do this stitchery, so Mrs. Harbeson had to train a staff of mill girls for this mass production job.

Her book, *American Needlework*, is another accomplishment. It is a comprehensive history of embroidery done by Americans from the seventeenth century up to and including twentieth century examples. According to her publishers, Coward-McCann, it is a triumph of compilation, instruction and interpretation.

The listing of these many and varied applications of her inspired needle gives a hint not only of the unique ability of a gifted artist; it demonstrates how, with imagination, a craft that was once a leisure time occupation for genteel ladies has been turned into both an art and a business. Continued on pages 20 & 21

Georgiana Brown Harbeson "paints" with a needle. Her "palette" is a basket of colored wools selected according to the color scheme of the particular "canvas"—a piece of fabric stretched on a wood frame. Her productions range from many types of "commercial" work to overmantle decorations and such creative achievements as "*Crucifixion*," here reproduced in half-tone. Mrs. Harbeson is serving her second term as president of the National Association of Women Artists.





Crucifixion

This tapestry (3x5 feet) is embroidered on a deep powder-blue velvet background. The cross is jade green outlined with gold. The body of the Christ is rendered in ivory tones. Rose, turquoise green, gold, and sienna are used throughout, with accents of bright purple. The effect is suggestive of Limoges enamels of the twelfth century. Note the attempt at facial expression. "Crucifixion" was invited to the last Paris Exposition of Arts (1937) in a representative collection of the "best American Arts and Crafts."



EMBROIDERED PORTRAIT OF GALLI-CURCI BY GEORGINA BROWN HARBESON

Mrs. Harbeson attended a Galli-Curci recital at the Philadelphia Opera House; from her orchestra seat sketched a small pencil portrait study, and made written color notes. From these, alone, the portrait was created. On a flesh-colored linen she designed her portrait in the decorative spirit of oriental art, rather than rendering realistically. The portrait was purchased by Judge Irwin Untermyer. It was reproduced in color in Mrs. Harbeson's "American Needlework" published by Coward-McCann, who has generously granted permission for its printing on this page.



BY THE SEA OIL PAINTING 32x40 BY DORIS ROSENTHAL (Recently purchased by Encyclopaedia Britannica)
 This picture, painted in Mexico in 1943, was reproduced in color—with other subjects—in *Life* on November 22, 1943. It shows a Tarascan Indian woman taking a siesta at a Watermelon Market in Manzanillo on the Pacific Coast. Reprinted here through the courtesy of *Life*.



Doris "the Gringa" IN GUATEMALA

By this time everyone knows that Doris Rosenthal has found her inspiration and subject matter "south of the Border, down Mexico way." For the past dozen summers she has packed up her sketching traps and, armed only with a Flit gun, has headed for the Rio Grande. In Mexico she has journeyed alone into the hidden mountain villages where tourists are almost unknown and where a foreigner is a *gringo* or *gringa*—depending upon sex—until suspicions give way to mutual trust and friendliness. It doesn't take Miss Rosenthal long to establish that rapport; and in Mexico she soon came to be regarded by the authorities as an ambassador of good will from the States, and, by the people, an engaging and welcome visitor.

Back in New York, where she teaches art in the James Monroe High School, Miss Rosenthal has found time to record the summers' experiences on canvases that are exhibited from time to time in the Midtown Galleries and eventually find their way into museums and private collections. She is one of America's best-known women painters.

Last year Miss Rosenthal sought fresh subject matter further south; she spent her summer vacation in Guatemala where she discovered that a *gringa* has to have her wits about her.

"Guatemala," says Miss Rosenthal, "is much more difficult to work in than good old Mexico. Dictatorship over decades has left its impress. One speaks in whispers to criticize his government—there are too many police and military men always around. In Mexico

one shouts at the top of his lungs his defiance of his government if he wishes. The effect of dictatorship on creative artists is all too evident in the two countries. Painters are practically non-existent in Guatemala, but in Mexico what hordes of splendid, virile young artists! I know it is easy to be critical of a country on four months' acquaintance, but I feel pretty certain that systematization is sterilization so far as the arts go.

"What truly magnificent terrain in Guatemala, and what splendid Indians! Sinned against, as in Mexico, still what splendid artisans and craftsmen! Ancient Maya temples and sculpture abound, and the present-day Indian is carrying on his heritage in beautiful costumes and rituals."

Asked to comment on travel details of her Guatemalan adventure, Miss Rosenthal says:

"One goes prepared! Heavy overcoat and plenty of warm clothes—as well as light clothes. How terribly cold the tropics on the heights can be! Hot water bottle, water pills, quinine, mosquito netting, Skat (preferred to Flit), rubbers and umbrella, flashlights, and a good map are *musts*. I carry a quantity of Visualizer Pads—large, toothy, thin paper pads in strong portfolios, wrapped in rubber sheeting and fastened with ample straps; vine charcoal, chalks and pastels (earth colors and deep, vibrant blues and purples, vivid yellows and greens), shellac and wood alcohol, new pennies and gum. I travel as lightly and compactly as possible. Possessions are strapped on the tops and backs of camionettas—I always personally insist they be tied on



Courtesy Midtown Galleries

in the middle of other luggage. One always leaves at 2:00, 3:00 or 4:00 A.M. (heaven knows why) and crosses mountains 10,000 feet high. The cold is terrific, but the chauffeurs are the best in the world.

"I never wear slacks. Overalls on horseback, yes, but pants offend the Indian and I take great care to be as inconspicuous as possible. On these trips I am merely gathering first-hand information and experiencing the natives' way of living. The impressions come so fast, one leaps from one entrancing episode to another. It is impossible to settle down to the serious business of painting a picture—that comes later in my studio, where I can get a perspective on my material. It lessens the danger of getting merely surface and local picturesqueness. My motto is, 'Get what you can get when you can get it!' Anything may happen in the interim, and usually does!

"It's hard work getting material! For two days of good sketching there probably are ten days of disappointment or of preparation. Maybe the town recommended you by a friend is not at all the thing you're seeking; and you must retrace your steps—and very likely there isn't a camionetta when you wish it, gas is rationed in Guatemala too, as it all comes from the U.S.A. Indians don't come to you—you go to them and in deep humility and respect. Mere money doesn't buy models. There is suspicion and distrust and ancient tribal taboos to overcome."

From Miss Rosenthal's personal journal we print the account of her stay in Santiago Atitlan, a village of some 8,000 Cakchiquel Indians, on beautiful Lake Atitlan:

"Santiago Atitlan is surrounded by volcanoes 10,000 and 12,000 feet high, and it is more like a South Pacific island town than an American Indian town.

"Already the populace has been contaminated by the American tourist, who thinks the Indians are 'cute' and throws his pennies to them. One only makes a beggar for life out of a child by tossing him an unearned coin; and thereby incurs the contempt of Indians for the *gringo* tourist who makes a prying visit of a few hours between boats. This species of tourist is not friendly—merely curious. Thus, at the outset, I encountered an unfriendly spirit and knew I would have difficulties to surmount—but not with money!

"The 'comedor,' or eating place, where I live has three rooms. It is run by Doña Cristina and her ample, cow-like daughter. My room is tiny, white-washed (shows up the enormous spiders—which are harmless. I am assured, nevertheless, slightly disquieting). Sweet-smelling pine needles cover the bare dirt floor of this tiny room, a tiny window opens on the yard next door—clean swept; a little almond-eyed boy is romping with his puppy; a tiger-striped cat nestles on the thatched roof—oblivious of the zopilotes (vultures) preening themselves on the top beam, even standing on and soiling the inevitable cross which crowns every house.

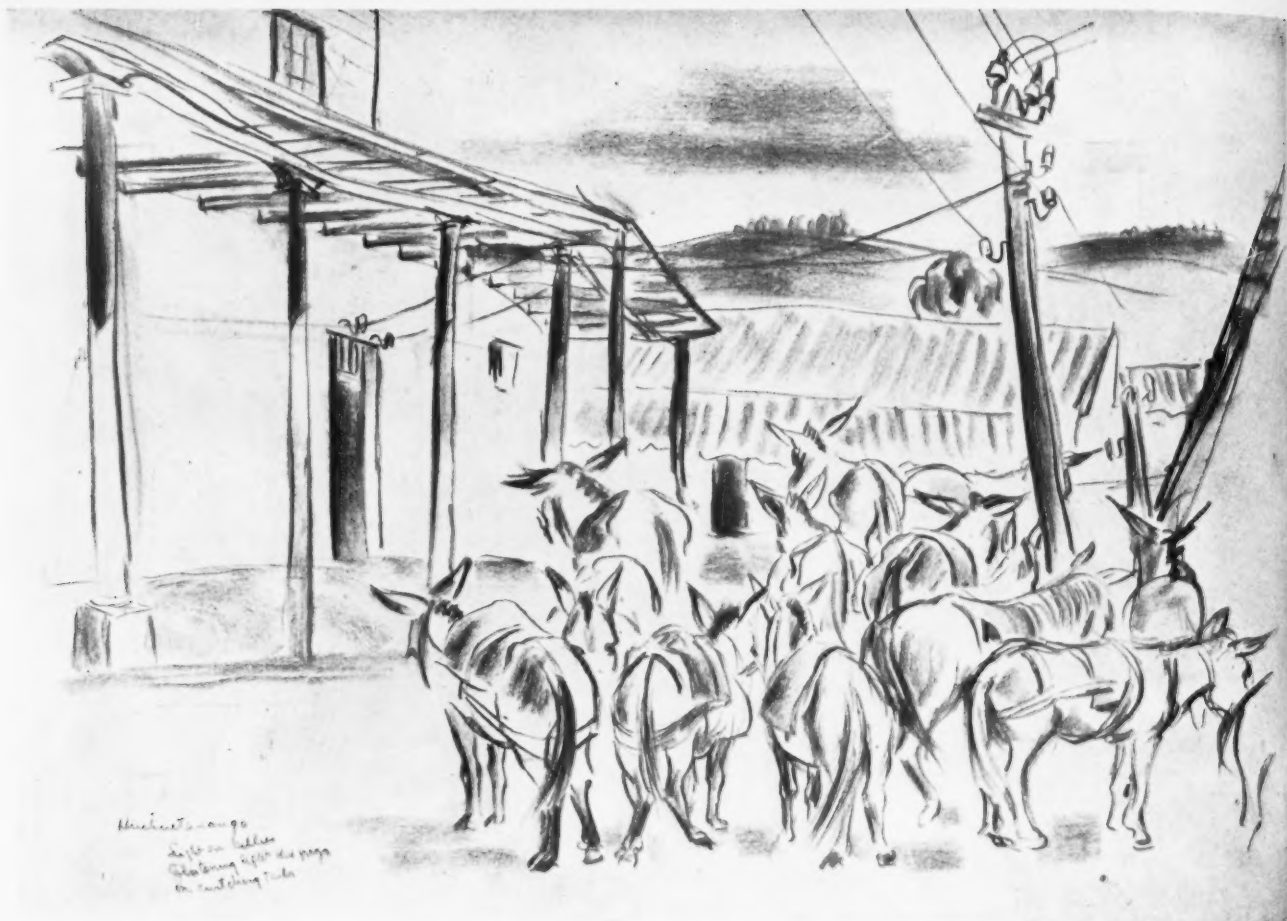
"The thatched roofs of the town descend tier on tier to the purple blue waters of the lake; green banana leaves sway gently in the warm breeze against a gentle dappled gray sky. Flowers everywhere—bougainvillea, roses, and graceful luxuriant bamboo. Ears of multi-colored corn dry in the well-swept yards or dangle on the corner house posts. Women ascending and descending the volcanic, rocky streets to the lake carry on their heads or shoulders their great pale cream, water jugs, decorated with age-old, henna designs. The women are so beautifully stately and rhythmic in their vivid red skirts, red and blue rebozos, and their very novel red 'halos' in their hair. All this against the stunning



Chichicastenango
Tierra de Santa Teresa



These drawings from Doris Rosenthal's Guatemalan portfolios are about one quarter size of the originals.



Courtesy Midtown Galleries

volcanoes — extinct and verdant now — and usually crowned with lazy clouds. . . .

"The room on one side of mine is occupied by the secretary to the Intendente (the President). He has just purchased an Indian outfit and wishes me to draw him—which I obligingly do. The room on the other side is occupied by the Comandante, a young, good looking, Guatemalteco in charge of the Voluntarios—the young Indians of 18 to 21 who must train as soldiers for six months, the while attending evening school where they learn to read and write. The Comandante is a wreck—he hasn't slept for the past week because of toothache—and the nearest dentist is in Guatemala City. Sleeping pills, which luckily I have brought along, will make him my slave for the rest of my stay in Santiago. He allots me a Voluntario to carry my portfolio around the town, so that the women and children and all the dogs of Christendom won't hoot and laugh and howl when I go sketching. I am officially accepted now, and there is not so much distrust of me. . . .

"School teachers always are very cordial and helpful. And there are innumerable little ways one can repay them without being obvious. Good cigarettes are a most welcome gift. Finally, in the school, instead of my asking the children to pose, they insist on my drawing every one of them—with the payment

of a penny and a chiclet to each child. The children tell of me at home and finally I have many invitations to visit the homes and draw there. And now the women do not pull the caps over the babies' faces for fear of my evil eye. I am no longer a *gringa* and an outsider. There is friendliness and respect, no contempt or fear of me—and money didn't do it; it never does! My formula is friendliness, interest, respect and firmness. . . .

"When I left the village a letter from the Intendente to the Intendente of Chichicastenango where I was going saved me much time in *preparing the way*. It gained for me the privilege of marching like a major domo alongside the Comandante and choosing from the company of Voluntarios all the fiercest ones I wished to step aside and sit for me, while I sketched them in their tribal dress in that holy of holies, the Arms Room—where their austere and forbidding guns were neatly stacked along the walls and gay little multicolored tissue paper streamers on the ceiling curled and looped and cast fantastic flickering patterns over the cold steel."

In spite of the hardships and difficulties of her Guatemalan adventure, Miss Rosenthal brought back about 600 drawings on those 19x25 inch sheets, some done in charcoal, many in pastel. With these before her to aid her memory she has already started work on her canvases.

Continued on page 35



For Everyone



The Outstanding



Photo by Petersen, Mass.

George Elmer Browne, N.A., internationally known painter and art instructor, directs, and teaches at, his Browne Art Class at Provincetown, Mass. He is instructor of life and portrait painting at the Grand Central School of Art and is a member of the National Academy of Design, The American Water Color Society, The National Institute of Arts and Letters, The Salmagundi Club, The Allied Artists of America and many other art societies. He was twice decorated by the French Government, made Officer of Public Instruction in Fine Arts, and Chevalier of the French Legion of Honor. He is represented in the permanent collections of the Metropolitan Museum of Art, the Chicago Art Institute, The Toledo Museum of Art, The Los Angeles Museum, The High Museum of Art—Atlanta, Ga., The Smithsonian Museum, the National Gallery in Washington, D. C., the University Collection at Madison, Wisc., the National Arts Club, the Salmagundi Club, the Lotos Club, New York, and The University Club, as well as in the Museums at Montpellier and at Cahors, France; also at the Luxembourg Gallery in Paris and in innumerable private collections in this country and abroad.

Mr. Browne had a studio in Paris for many years, where he taught painting, and he also has conducted many classes of art students in Europe. If interested in studying with Mr. Browne this summer, write for circular—address Box 82, Provincetown, Mass.

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TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 West 42nd Street, New York. Questions will be answered in order of receipt.

Chiaroscuro is an Italian word meaning "light and shade." Of course, you cannot have light and shade unless you have a definite, concentrated source of light. Such a source may be a window in the painter's studio or the sun out of doors (but not at its zenith; only when it is on the decline and functions as a focal agent). Artificial light such as a candle or lamp will produce a strong chiaroscuro. A source of light back of a painter viewing an object will not produce a good chiaroscuro because shadows are not well discernible from such a position. The more the light source narrows down to a focus the more it takes the character of a spotlight, which again creates the most intense chiaroscuro. Rembrandt used such a source of light with greatest effectiveness. On the other hand, an indirect electric lighting or any light effect such as experienced on a hazy day (out of doors) would not produce chiaroscuro.

It does not follow that the use of light and shade is the only way of achieving formidable artistic effects. In fact, chiaroscuro has been introduced into painting relatively late. The ancients did not employ such light effects (although we do find some chiaroscuro in Pompeian murals). The Chinese have not employed it either. We find no preoccupation with chiaroscuro in the Byzantine School, or in the period prior to the time of Giotto.

The first conscious and effective use of light and shade is demonstrated chiefly in the works of Masaccio and Piero della Francesca. Why did the painters adopt the light and shade technique so readily after it had been developed? The answer is that this method stressed the drama and plasticity of objects and in itself offered the artist additional means of expression.

While some attempts at chiaroscuro were made by various painters before the appearance of Leonardo da Vinci, it was reserved for him to bring the technique to the climax of development. It added to his paintings a mystery of soft, fading shadows and elusive, mellow lights.

Besides Leonardo—Rembrandt and Tintoretto, the great masters of chiaroscuro, will best illustrate a successful plan of illumination. In Rembrandt, the light is so directed as to reveal the significant parts of a painting. For example, in emphasizing the head of a model, Rembrandt would

submerge the torso and hands in shadow, although such shadow might not find a ready explanation in nature. Rembrandt was capable of ruthlessly sacrificing a display of details or pictorially tempting paraphernalia, to illuminate solely what he deemed important. A minor master would certainly succumb to the lure of showing off.

Tintoretto used the light element as a conductor uses the baton to elicit a fortissimo from a forest of violins or to submerge them in silence. A less discriminative mind would cast light with equal intensity throughout the picture, from one corner to another, thus dulling its dramatic tension, and tearing asunder the unity of composition.

TAUBES' QUESTION AND ANSWER DEPARTMENT

Miss Ph. W., Reno, Nev., asks:

I have seen some Corots and Renoirs hereabouts but most of them were of such a poor quality that I have my doubts as to their authenticity. Are there many counterfeits on the market?

Answer: Counterfeits must have existed as long as art has existed. As far as I know, the first recorded data of counterfeiting on a large scale came to us from ancient Rome. The firm of Cometti et Company had an enormous trade in fake "Grecian masterpieces" which were produced right in the ancient quarries in Greece by local journeymen. Myself, I have witnessed, some twelve years ago, the auctioning of "Renaissance masterpieces" done by our contemporary, one Mr. Dossena from Naples, Italy. These works were originally sold as sculptures of some of the greatest Renaissance masters, such as Donatello, Luca Della Robbia, etc. However, after the deceit came to light, they went on the auction block in New York and sold for a song. They were nevertheless superb sculptures. Worthy of any great renaissance master, yet the owners felt that they were deceived. It was not the high price at which the purchasers rebelled but the fact that they were not the possessors of a "genuine" Donatello.

Buyers of Renoirs, Corots, or Michelangelos, who squint at the signature first and then shell out to the tune of the signature's resonance, well deserve to be deceived. Snobs who buy a signature in order to impress their fellow citizens—or themselves—as the case may be, have no love and no understanding of art. Second-rate Renoirs or second-rate Corots are simply bad pictures—whether they are genuine or counterfeit is entirely secondary. I, for my part, would prefer a good counterfeit to a bad original.

Mr. A. S., Wilmington, Del., writes:

I have followed your direction in the use of copal medium as described in *Studio Secrets* and I would like to prepare it myself. Where can I obtain this resin?

Answer: Congo copal, as most of the natural resins, is under high priority rating, and not obtainable at present. You can use a commercially prepared damar varnish instead.

Mr. D. C., La Salle, Ill., writes:

I have been using for the last few years a mixture of half copal varnish and half linseed oil as a painting medium. Are the proportions correct?

Answer: The nomenclature "copal varnish" as it appears on bottled products remains a mystery as long as the ingredients which go into the medium are not specified. There are quite a few varieties of copal varnishes; some are valuable, some inferior. Some copal mediums are volatile, that is, they are compounded with turpentine or petroleum derivatives, and some are oil solutions. The latter are, as a rule, prepared with siccatives because copal-oil mixtures dry very slowly. These considerations indicate that without exact data the usability of a commercial copal varnish is indeterminable.

Question: When framing a painting under glass should the glass be away from or directly on the painting?

Answer: There should always be some space left between the glass and the surface of a painting because of the danger that a condensed moisture on the surface of the glass may injure the paint film by contact. (The same, of course, holds good for watercolors and drawings.)

Mrs. R. B. G., New Orleans, La., asks: What books shall I choose as a guide in my study of oil painting technique?

Answer: At the risk of demonstrating immodesty, I recommend books written by the author of this column. (*The Technique of Oil Painting* and *Studio Secrets*.) Not only are they instructive, but I derive some royalties from the sales, you know...

Mr. H. S., St. Louis, Mo., writes: I have sized a rather porous canvas with gelled glue as you suggest in "Studio Secrets." But the subsequent oil priming came right through the canvas. I have rubbed the gel into the canvas with my hand.

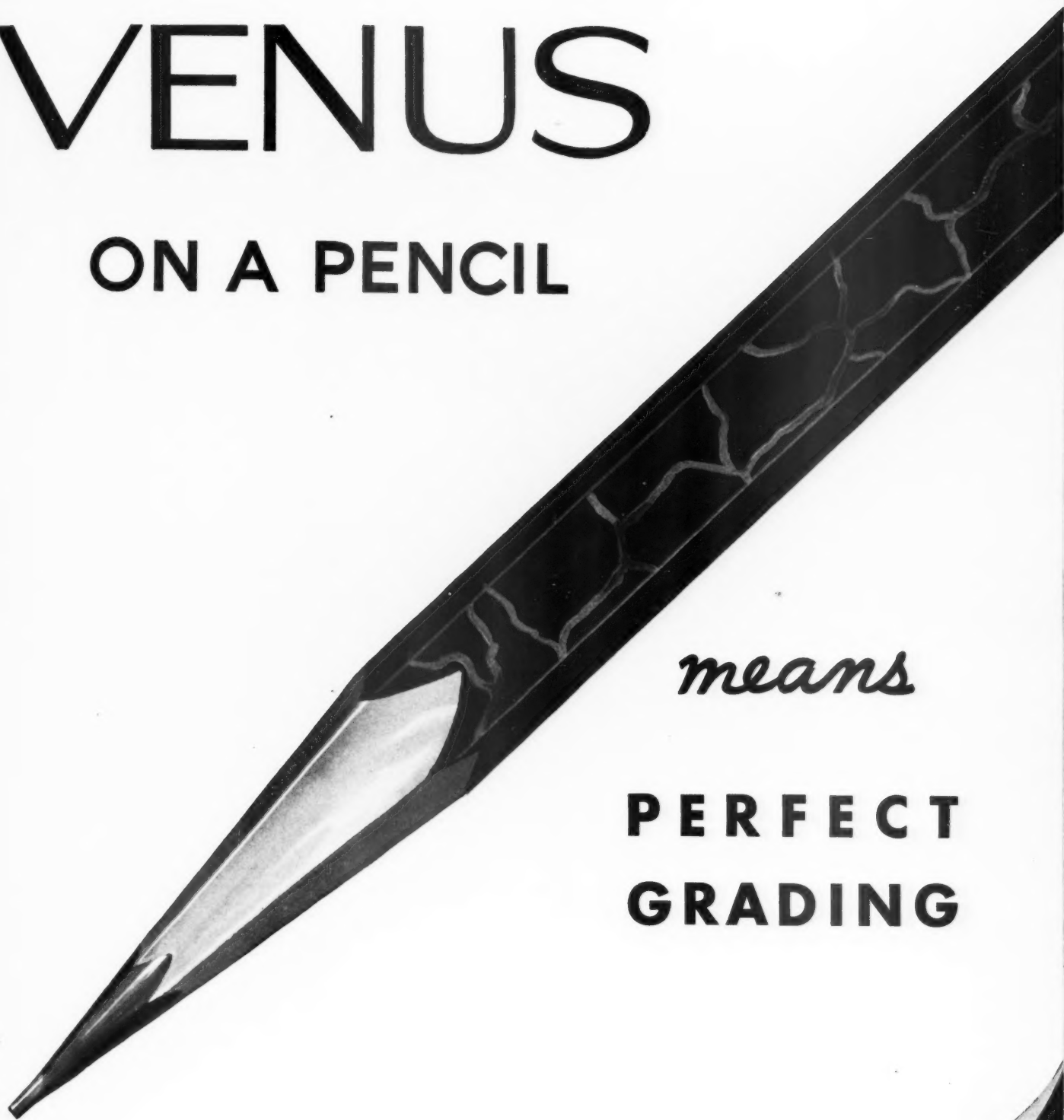
Answer: The failure of size to seal the interstices of the fabric may have two reasons. First, the glue should be applied with the palette knife since rubbing the size in with one's hand will not effect a solid film. Second, you may have accelerated the drying of the size by exposing the canvas to heat. Rapid contraction of the size will cause the film to open in places where it is not supported by the fibre of the canvas.

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IN SEPTEMBER

AMERICAN ARTIST, as our subscribers know, is not published in July and August. The *September* number will appear about August 15th. There will be an especially tasty and nourishing menu in that issue, which, as we write, has been completely planned.

First, we give you dramatic contrasts in the work of two painters—Zoltan Sepesky and Elizabeth Sparhawk-Jones. Sepesky, who paints mostly in tempera—one of his glorious pictures will be shown in full color—will describe his technical procedure in great detail. Miss Sparhawk-Jones "paints on her pulse." A mystic, she paints a world of dream reality. Technically she has everybody guessing; says she paints in pure watercolor on canvas. Nobody believes her but we vouch for her honesty.

An especial treat awaits those interested in illustration—a five-page story on Donald Teague, showing (with color) just how he creates those thrilling illustrations of stories of pioneer days and sea adventures.

We have journeyed to Waylande Gregory's Mountain Top Studio in Bound Brook, New Jersey, and have brought back a story and—we hope—something of the thrill we experienced when we saw him at work on those colossal ceramic sculptures that have made him famous.

Oscar Ogg, brilliant American calligrapher, will be featured also, with four pages (in two colors) of his lettering, title pages and marks. As book designer and letterer, Ogg has been in great demand by America's finest publishers and printers. The high standard he has attained in this exacting field gives the Editors much pride in being able to present these fifteen examples of his art.

There will be an O'Hara Amateur Page for the watercolorist and a Taubes' Question and Answer Page for the technically curious. Other things too—but these are the highlights. And in future numbers AMERICAN ARTIST will continue to take our readers into the studios of leading artists—painters, illustrators, printmakers, sculptors and workers in various crafts. To demonstrate the artists' creative processes is, and will continue to be, the editorial policy of this magazine.

S. O. S.

How many of our readers will come to the aid of subscribers who, on account of paper shortage, were deprived of their April copies of AMERICAN ARTIST? If you're not saving yours, won't you please send the April 1944 number to our Miss G. Joyce, Room 1512, 330 West 42nd Street, New York 18, N. Y.? We'll be glad to send you 25c plus postage at once. And we'll be eternally grateful.

Is Art On the Skids in Massachusetts?

According to information received from the Alumni Association of the Massachusetts Art School of Boston, the future of one of America's great schools of art is endangered by a proposal to turn over one wing of its building on Massachusetts Avenue to the State Public Health Department. This, it is announced, is a measure to be effective "for the duration." The school would be temporarily permitted to remain in the other portion, but after the war would be obliged to find other quarters. Friends of the school and friends of art are asking why this school that has contributed so much to American art for considerably more than a half century should thus be put on the skids at a time when the functions of art, practical and spiritual, are being increasingly appreciated as essential in the nation's culture and economy. For further details write Miss Elizabeth Raymond, 76 Highland Avenue, Somerville 43, Massachusetts.

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Cartooning

The Higgins Ink Company, 271 Ninth Street, Brooklyn 15, N. Y., has just brought out another one in its series of booklets. The title of this is "The All American Art-Cartooning." Copies of this booklet may be obtained by sending \$1.00 to the company.

Showcard Colors

A very attractive color card of Ace Spectrum Colors for showcard use has recently been issued by the Prescott Paint Company. It is claimed for these colors that they are non-bleeding, opaque, brilliant and free-flowing. Copy of the color card may be secured on application to this office.

Dry Tempera

Weber Costello Company, Chicago Heights, Ill., has recently issued a very interesting folder on how to use Alpha Color Dry Tempera. This folder not only explains how to use this product but also suggests many interesting applications. A copy of the folder may be secured by addressing the company.

Drafting Room Supplies

A folder describing modern drafting room equipment has recently been received from the Drafto Company and may be had on application to this office. Included are mechanized drafting tables, scales, protractors and drawing tables.

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Taubes'

AMATEUR PAGE

PRE-PRINTED FROM "OIL PAINTING FOR THE BEGINNER" BY FREDERIC TAUBES

PAINTING A LANDSCAPE

When one paints a landscape from nature, this indicates not a mere change of locality from that of the studio to the open spaces, but a radical difference in esthetic approach. To paint out of doors constitutes a relatively new approach which has been in practice for only about a century. The old masters did not place their easels in the open, but they did draw out of doors. In fact they indulged in the most minute study of nature, as we all know. Their technical processes of painting were, however, unsuited to be carried out while bivouacking in the open spaces. The fleeting, ever-changing effects of light and shade cannot be captured when employing a technique which necessitates a great deal of systematic preparation. Such preparation was carried out deliberately by the old masters in order to achieve some pre-visualized effects.

The landscapes of old masters, in other words, were not, for the most part, copies of a countryside, but they were largely inventive compositions. Even such realistic painters as Ruysdael and Hobbema did not copy nature, but they arranged their paintings to a great extent. The magnificent Alpine landscapes of the Flemish masters such as Brueghel, Massys, and others, were not painted from nature—Flanders and the Alps are, as we are aware, geographically disconnected. This does not imply, however, that these masters relied entirely on their imagination. On the contrary, their imaginative conceptions were most certainly inspired by nature, and, as hinted above, many drawings and studies testify that these masters studied the anatomy of nature, so to speak, before embarking on the adventure of utilizing in compositions of their own invention these lessons drawn from nature.

When painting directly from nature, as is so often done today, one must employ a technique commensurate with the task. A working medium and method which permit quick realization of expression is here essential. The watercolor medium, for example, is most suitable for such a quick realization. Oil medium may also be used in a thin fashion—we see it on many Cezanne paintings—but such a technique may be carried out only on white canvas. (We also see on paintings by Cezanne that when painting directly from nature, one need not

ape the color photographer and shut off his imagination.) Impastos, heavy brush stroke, may likewise be used when painting directly from nature—some of the Impressionists painted in this manner—but here an underpainting must be entirely ruled out; the painting ground will always be white.

Painting direct from nature started with the Barbison School a generation before the Impressionists, but it was chiefly the Impressionists who brought about the vogue of painting without preliminary underpainting, and who employed opaque painting exclusively. Among the Impressionists, Renoir was perhaps the only one who used glazes. Having been brought up as a porcelain painter, glazing was to him a familiar discipline.

Paintings from nature will as a rule have a sketchy character since a rapid execution will normally be essential. It is conceivable that one might paint a motif in the open during a prolonged period, but to do so successfully he would have to paint under identical light conditions during each session and this would be possible only if the work were carried out in piecemeal fashion. Needless to say, under adverse climatic conditions, such a manner of painting could become very trying.

It is, however, quite important for the student to paint from nature in order to gather experience, and not necessarily with the view in mind of arriving at an accomplished pictorial statement.

If one paints in a thin fashion, the smooth surface as found on a board will be very agreeable. A pastose painting may be carried out on a canvas with a moderate grain. I should like to repeat here that a smooth surface of the support is always advantageous when one attempts to paint minute details. A rough-grained canvas is suitable only when one paints broadly and pastosely.

Light in a Landscape

A landscape may be lighted in any of the following ways: direct sunlight;

focal light (such as that created by an opening through heavy clouds or when the sun sets on the horizon); dispersed light (as found before sundown or after sunset, or on foggy or cloudy days).

Depending on the position of the sun, direct sunlight may be responsible for entirely different effects. As a rule, the plasticity of the objects (due to contrasting light and shade effects) decreases the higher the sun is in the sky. When on zenith, the sun creates an almost uniformly distributed light, with practically an absence of shadows. The lower the sun sets toward the horizon, the clearer becomes the division between light and shade, and the more volume the shades will gain. Under such light conditions, the plasticity of objects greatly increases. We know from experience that a landscape which appears perfectly flat and dull at noontime becomes much more interesting and plastic late in the afternoon or when lighted by a setting sun (I am not thinking here of colors but merely of the light and shade effect). Such a light was used by some of the old masters, especially by the Venetian painters of the late Baroque. This declining light creates a "romantic" mood and is widely employed by the modern Neo-Romantic painters and Surrealists. In contrast to these painters, the Impressionists used the sober sunlight of the noon hour.

As I have mentioned, the use of a focal light—that is, a concentrated source of light, other than sunlight—is generally seen on the paintings of the old masters. This kind of lighting (chiaroscuro) is still used today and is generally referred to as "studio light." Such a light affords a clear division between light and shade. A declining sun will likewise create a clear division between light and shade, but the contrasts of the light and dark areas will generally be more intensified. In nature, focal or studio light effects are rarely encountered, but an opening in heavy clouds will create such a light condition.

Dispersed light—that is, diffused or scattered light, in contradistinction to focal light—has been used by the so-called Primitives in paintings of the pre-Renaissance era. This means of lighting, for centuries practically abolished, was again favored by some 19th and 20th century painters.



FOR PEN OUTLINE

There are those who think of outline drawing as particularly easy to do. Actually this is not true. Simple though much outline drawing is, each line must be drawn with rare skill.

Sometimes outlines of uniform width are employed. Again, lines of several weights are used. Often, as in the sketch above, some lines are continuous and others broken.

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The Associated Artists of Pittsburgh have been holding a series of Art Forums which have brought artists and public a little more closely together through informal, educational and sometimes amusing discussions designed to "unscrew the inscrutable."

We are privileged to print here a fair copy of Mr. Balcomb Greene's words on the subject, "I Paint as I Paint," delivered February 28, 1944, before the Associated Artists in the Galleries of the Carnegie Museum. Mr. Greene, who is on the art faculty at Carnegie Institute of Technology, is a well-known non-objective painter. His picture, "Monument to Yellow," won the A. A. P. Abstract Prize in 1943.

I PAINT AS I PAINT

Balcomb Greene speaking:

A week ago tonight Prof. Horace Kallen discussed the artist and his possibilities of freedom in society. By the end of his talk he had made two incontestable points, (1) that the essence of the creative process is freedom, and (2) that the artist himself must be the sole judge of the value of his own effort. Subsequently society will judge the results, but the creative artist cannot profit, while creating, by any reflection upon or attempts to anticipate the judgment of his fellows.

This is a severe stipulation. It rules out of the creative brotherhood that nervous and hungry little man to whom the artist's life is a matter of expositions, prizes, sales, and a sense of personal triumph over his competitors in the public estimation.

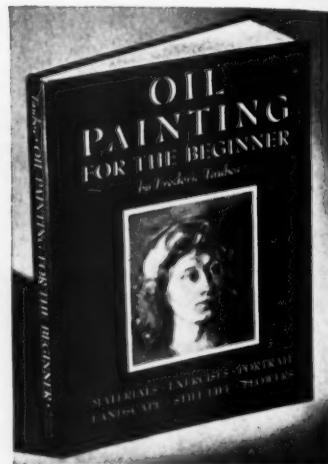
The creative process is, however, described more completely by Kallen. He said, "One can imitate the past only if ignorant of it. And, conversely: to learn about, to understand the past, is to be in a position to negate it—to go beyond it." A moment's reflection makes this clear. The aggregate of paintings made in the past will appear, when understood, not to be a mere quantity of canvases of diverse types (some in a sharp and linear technique, some in a loose, colorful and painterly technique) but a *progression* of human effort to build upon the discernible accomplishments of predecessors.

What then is Edouard Manet at the creative moment, before his canvas?

He is an intelligence and an organization of sensibilities, impressed by the Spanish painter Goya, understanding now also the spectacular qualities which Japanese prints, lately shown in Paris, possess. Two incredibly rich cultures—that of ancient Spain, that of the mysterious Orient—thrown suddenly in the 1860s into dramatic juxtaposition.

Continued on page 33

ready in August



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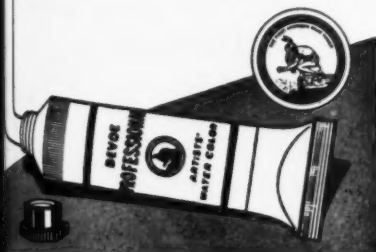
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I PAINT AS I PAINT From page 32

The creative intelligence, the sensibilities, of East met West that day in Paris. But not in the streets, not in the daily papers, not in the galleries of art or the museums (for there also it caused not a ripple)—but in the studio of Edouard Manet, a dignified and reserved gentleman without the slightest interest in shocking, who became, because of his discovery, the laughing-stock of Paris. The amazing quality in Manet is his ability, despite an extreme sensitiveness to any criticism of his manners, to paint resolutely on—in his actual work not attempting to offend or to conciliate the public. He understands that the progression of art is fixed so immutably by what has gone before him, that considerations of popularity, financial success—even the public's ability to comprehend—are factors irrelevant to the creative process.

Only such a man could have been the focal point for the meeting, under favorable auspices, of the Oriental and the Western cultures.

The same year in Paris, the Academy-trained Leon Bonnat, who by the end of the century was to become the fastest selling artist in Europe, stood before his easel and speculated the beginning of a new canvas. As a young man he had been impressed by the photograph-like paintings of the young Fantin-Latour—in fact had been admiring Latour's work at about the same date Manet was looking at actual photographs. There had been this difference in their perceptions: Manet rummaged through prints of the photographer Nadar and selected the over-exposed ones (those in which the light areas become flat). He observed the affinity of the over-exposed photograph to the oriental vision—and for him the investigation resulted in a synthesis of two ancient world cultures with a modern, a perhaps mechanical, vision.

Not so with Bonnat. There was a little matter of the Prix-de-Rome to be won. Fantin-Latour was getting nowhere with his photograph-like studies—that is, nowhere with the Prix-de-Rome. To Bonnat's fertile mind an improvement suggested itself. Why not try religious subject matter? Imagine the accomplishment, the thrill which will run through the Christian world, if you can photograph Jesus! So he did that—in painting. If you doubt the efficacy of this accomplishment, consider his second burst of inspiration—that is, do like Bouguereau: add a quantity of naked female flesh to your painting, (big, pink, in technique hard as a sharply focused photograph): and, properly chaperoned by the religious idea, you have an unbeatable combination.

Bonnat's knowledge of past art was as narrow as Manet's was inclusive. He inquired only enough to suit his purpose, which we might as well state. He believed that the artist's first aim

Continued on page 34

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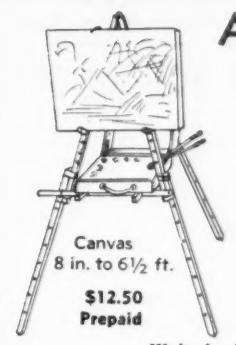
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I PAINT AS I PAINT

from page 33

must be to be comprehended, and he believed (with what a relief!) that financial success was the best evidence of this comprehension. He looked upon the art of the past as a reservoir of paintings which he was privileged to imitate in accordance with his aim. This did not make him completely a scoundrel, but it did not make him a painter. And, still more unfortunately, he helped educate a million eyes so as to be increasingly blind to the remarkable innovations of Manet, Cézanne, Van Gogh.

Cézanne and Van Gogh were the two kinds of students who might sit at the feet of a man like Manet. The creed of Manet finally is this: the significance of the painting is not in the subject matter (in fact subject matter is an excuse only for getting started) but is in the way of painting. Cézanne and Van Gogh between them formulate the positive assertion of modern art. The purpose: to give an emotional experience by the development of the formal means. A definition (Baudelaire might have been speaking this time) not very different from the Leonardo suggestion that the Florentine Renaissance consisted in the giving of convincing form to significant emotion.

It is pertinent for us to note that Cézanne and Van Gogh, like Manet, are avowedly and actually conservers of the dominant tradition in the art of the past. They share these qualities: all three learned about the past by an assiduous study of the great works of art. All three "copied" works of the old masters. It is hard to find three painters who have such a complete faith in the validity of the past. Yet one cannot isolate, in the late 19th century, any other three painters who so completely rejected in their developed styles the temptation to imitate.

I have sketched briefly the two absolute and alternate attitudes possible for the artist. The qualifications of both are severe. So severe that few, if any, attain to the absolute extremes. To live always in the atmosphere of freedom which the creative process implies requires much egoism and a colossal discipline. But, on the other hand, to float always on the surface of art, sensitive to each momentary breeze, requires a self-effacement and an emotional debasement hard to endure.

But the two tendencies exist—the creative attitude in its pure form, and that attitude which is absolutely antithetical to the creative personality.

Today the creative ideal is discouraged by three phenomena in particular:

First: Practices of the professional newspaper critic. When first employed, in the early 19th century, he was directed to report and to describe. Currently his tendency is to render judgments without giving evidence that he sees works of art at all. Why the change? Be-

Continued on page 35

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ROSENTHAL from page 26

What a treat to pore over these drawings, and how impossible to make a selection for these pages that will give scarcely a hint of this artist's accomplished draftsmanship, her genius for making a few living lines define form, action and character. Perhaps in the fall or winter we may be able to reproduce one or two of the pictures that Miss Rosenthal will print this summer in her studio at Silver Mine, Connecticut.

Miss Rosenthal has won her high place in American art through a rare combination of native ability, courage and downright hardship. Sketching and painting below the Border may impress the layman as "such a romantic adventure," and of course it is; but romance in Guatemala exacts a price. A less determined woman than Miss Rosenthal might think it too high.

+ + +

I PAINT AS I PAINT from page 34

cause, as Van Loon observed, he now serves the speculator and the investor—men concerned with the preservation of established monetary values.

Second: Popularity of the Salon. The large exhibition with a vague purpose, without direction or consistency. The painting which requires prolonged study is passed by for the painting which is easy to understand. The delicate and sensitive accent is drowned out by the painting which shouts.

Third: The last and greatest evil is the competitive attitude, and it is a resultant partly of the critic's negligence and of our own tolerance of the spectacular exhibit. It is encouraged by the awarding of first, second and third prizes for excellence. It is based upon the utterly false concept that quality may be judged by a system of comparisons.

In the general exhibition paintings compete prior to the establishment of any basis for competition. The effect upon the spectator tends to be of two sorts. If inexperienced with paintings, he at least provisionally accepts the judgment of what he believes to be experts. The concept of quality is formed before he learns to see; hence he learns to see what will sustain this concept.

If, on the other hand, one has a decided viewpoint, the tendency when looking at the prizes is to pass judgment upon the critics. The paintings then, literally, judge the alleged experts. For the worthwhile painting this is, however, a waste of time.

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The whole story of this artist, who died at 32, is ably presented by Mr. Rewald, who began his research in France before the war, and was able to augment his material with documents which had found their way to America since Seurat's death. The book is an appropriate length for a monograph and, while the author felt obliged to resort to numerous footnotes typical of the European scholar, the fine illustrations and consistent progression of the chapters make it an excellent contribution to an understanding of neo-impressionism.

Numerous quotations from the critics of Seurat's time attest to the controversy that ensued whenever his paintings were exhibited. Attention is called to the fact that Seurat's most important masterpiece, *La Grande Jatte*, belongs to the permanent collection of the Art Institute of Chicago.

The book contains 125 pages with 96 halftone illustrations in chronological order, which include studies, a complete bibliography, and index.

Careers in Commercial Art. By J. I. Biegeleisen. E. P. Dutton & Company, New York. \$2.75

Mr. Biegeleisen points out that this business of being a successful commercial artist depends to a large extent on specialization. Not that a general education in art is unimportant, but sooner rather than later, this author recommends selecting a specialized field and preparing definitely for it by schooling or apprenticeship to attain familiarity with its demands.

In surveying the various careers open to the commercial artist (who recognizes the value of becoming a specialist), Mr. Biegeleisen discusses the particular scope and importance of each specialty—the sign painter, the letterer, typographer, trademark designer, jacket designer, illustrator, poster maker, fashion illustrator, cartoonist, industrial designer, package designer, window trimmer, scenic designer, and art director.

Much valuable advice and reference to the successful careers of artists in each field make this book a valuable reference for the student in particular.

To the art student, one of the most valuable of all chapters is the last, entitled, "Applying for a Job." Here the author makes clear the importance of a proper approach by first relating the tale of a misguided artist who did all the wrong things when applying for a job—and then follows this with the recipe for successful presentation—not only of the artist's work, but of the artist, himself.

An excellent bibliography and index add to the workmanlike character of this splendid book. Recommended as a graduation present for every art student in the country. Following its mature advice would save a lot of heartache and waste motion.

Elementary Costume Design. By Marion Featherstone and Dorothy Maack. John Wiley & Sons, Inc., New York. \$3.00

Here is a book written especially for young women by two teachers in the field of costume design. It presents a workable plan, whereby any intelligent girl through careful self analysis and by applying the principles of good design, can achieve the delight of being well-dressed.

Nineteen short chapters, well documented with illustrations and charts, present a convincing course in this subject. The book is designed to be both a handbook for the individual interested in self instruction and a text book for college classes.

Drawing Figures. By George Giusti. The Studio Publications, Inc., New York. \$2.25

The author of this book offers no short cut to the mastery of drawing the human figure. Recounting his own hard and laborious training gained in a foreign academy, he advances evidence that it is only through similar effort and hard work that one may achieve this facility.

This is ample evidence interest in drawing is on the increase in our country. In a day when the speeded-up teaching program is being promoted on all sides, it is refreshing to find a book and an author who takes us firmly by the hand and leads us to those fundamental considerations of figure drawing which were requisite in the schooling of most of the artists of the past who have left us enduring works.

The author deals first with proportion, amply illustrated with diagrammatic drawings, and then proceeds to materials and technique. Anatomy and procedure for drawing the full figure are taken up, augmented by a few well-chosen examples of old master drawings on which the author makes illuminating remarks. A selection of Mr. Giusti's own drawings, scattered throughout this book, is ample evidence the training he champions has a shining light in his own example.

Modern Drawings. Edited by Monroe Wheeler and John Rewald. The Museum of Modern Art, New York. \$2.25

This is the complete catalog of this season's most impressive exhibition of original drawings. It is an international survey of modern drawings beginning with Cézanne and coming down chronologically to our time.

This catalog, bound in boards, reproduces eighty-six drawings in all media and contains an excellent introduction, a complete documentation of each item included in the exhibition, and a thorough-going bibliography numbering 156 separate works on drawings.

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By Dave Breger

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CANADIAN ART 1820-1940

By William Colgate

A valuable reference book that should be found in every art library of the United States, this points out that Canadian art did not begin with the "Group of Seven" in 1919 (a spirited group of landscape painters whose decorative canvases set a high standard of accomplishment), but really began one hundred years earlier with the arrival in Canada of two foreign painters, Paul Kane, an Irishman, and Cornelius Krieghoff, a Prussian. Gradually other artists found their way to Canada, and in 1872 the Ontario Society of Artists was founded, to be followed eight years later by the establishment of the Royal Canadian Academy. Since then, the establishment of various art schools has brought about a training system which has given incipient Canadian artists an opportunity for basic training at home. Well illustrated. \$5.00.

A CENTURY OF POLITICAL CARTOONS

By Allan Nevins and Frank Weitenkamp

A collection of one hundred cartoons, beautifully reproduced, with a scholarly and humanized commentary that traces the development of this propaganda medium throughout the century. It also tells the circumstances in political affairs which the cartoonist has interpreted in his drawing.

From the artist's standpoint, the illustrations reveal that the cartoonists followed the trend in print making and printing. Early in the century, when political cartoons were being published as single sheet productions, the woodcut, line engraving, and etching were employed, depending on the skill of the artist and the kind of press his publisher employed. The introduction of the lithograph into this field in 1829 gave rise to a volume of cartoons wherein the artist, drawing directly on the stone, could make his cartoon and be sure of a faithful print. \$3.50.

THE ART MUSEUM COMES TO THE SCHOOL

By Lydia Powell

Reports the results and methods employed in a three-year survey of museum-school relationships in Buffalo, Chicago, Cleveland, Milwaukee and New York City, and sets forth specific ways in which these relationships have been and can be expanded to revitalize the American educational system. Illustrated. \$2.00.

MODERN DRAWINGS

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This is an international survey of modern drawings beginning with Cezanne and coming down chronologically to our time. Eighty-six drawings in all media are reproduced, and an excellent introduction, a complete documentation of each item in the exhibition, and a thorough-going bibliography numbering 156 separate works on drawings, are included. The reproductions, printed in halftone, are very faithful to the originals. \$2.25.

PASTEL PAINTING

By Gladys Rockmore Davis

Stage by stage photographs are accompanied by instructions on "how to do it." There is also a brief history of pastel painting. The comments on examples by well-known pastellists are illuminating. Four pages in full color; 32 pages in black and white. \$2.25.

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OUR FEATURE FOR JUNE



CAREERS IN COMMERCIAL ART

By J. I. Biegeleisen

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LET THERE BE SCULPTURE

Autobiography of Jacob Epstein

We see the artist at work, in meditation, listening to music, in combat, and studying his African sculpture. The chapter "Portraits" reveals his insight; it pictures sitters and models, philosophers and writers. \$1.89.

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